A HISTORY OF ENGLISH CATHEDRAL MUSIC

*

John S. Bumpus

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JOHN S. BUMPUS

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ORLANDO GIBBONS, Mus.D., Oxon.
From the Bust by A. G. Walker,
Presented to Westminster Abbey, on behalf of the
Worshipful Company of Musicians,
By C. T. D. Crews, Esq , J.P., Past Master of the Company.
Unveiled at the Gibbons Commemoration,
June 5th, 1907.

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A HISTORY OF ENGLISH CATHEDRAL MUSIC

1549–1889

By

JOHN S. BUMPUS

Hon. Librarian, S. Michael's College, Tenbury

*

Few probably there have been, upon whom, at some period, and under some circumstances, the pure and holy harmony of the choral service has not produced an impression for which they have felt grateful.

Dr. Pusey.

T. WERNER LAURIE
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THE REV. JOHN HAMPTON, M.A.

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THESE PAGES

ARE

GRATEFULLY DEDICATED

CONTENTS OF FIRST SERIES

CHAPTER I

PAGE

The Foundation of the English Cathedral Service 1

CHAPTER II

Church Music and its Composers during the Early Post-Reformation Period. . . . 18

CHAPTER III

Composers of the Elizabethan and Earlier Stuart Periods 58

CHAPTER IV

The Interregnum, and Church Music after the Restoration 111

CHAPTER V

A Group of Clerical Musicians 178

CHAPTER VI

Cathedral Music in England during the first half of the Eighteenth Century . . 195

CHAPTER VII

PAGE

CATHEDRAL MUSIC DURING THE FIRST HALF OF THE EIGHTEENTH CENTURY (*continued*) . . 218

CHAPTER VIII

THE STORY OF BOYCE'S CATHEDRAL MUSIC . . 256

LIST OF ILLUSTRATIONS

ORLANDO GIBBONS . . . . . *To face Title*

PAGE

FAC-SIMILE OF A PAGE FROM MERBECKE'S "BOKE OF COMMON PRAIER NOTED," 1549 . . . 6

PORTRAITS: THOMAS TALLIS; WILLIAM BYRD . 48

FRONTISPIECE TO WELDON'S "DIVINE HARMONY" . 48

FAC-SIMILE OF A PAGE FROM TOMKINS' "MUSICA DEO SACRA," 1668 78

INTERIOR OF THE CHOIR OF S. PAUL'S DURING THE ORGANISTSHIP OF ADRIAN BATTEN, 1624–1637 94

INTERIOR OF THE CHOIR OF BRISTOL CATHEDRAL BEFORE THE "RESTORATION" OF 1861 . . 94

FAC-SIMILE OF A PAGE FROM BARNARD'S "SELECTED CHURCH MUSIC," 1641 108

FAC-SIMILE OF A PAGE FROM LOWE'S "SHORT DIRECTIONS," 1664 114

FAC-SIMILE OF A PAGE FROM CLIFFORD'S "DIVINE SERVICES AND ANTHEMS," 1664 . . . 118

PAGE

PORTRAITS: WILLIAM HEATHER; HENRY PURCELL; DR. BLOW; DR. CROFT 130

FAC-SIMILE OF A PAGE FROM AN AUTOGRAPH OF DR. BLOW 134

FAC-SIMILE OF A PAGE FROM AN AUTOGRAPH OF DR. CROFT 208

PORTRAITS: DEAN ALDRICH; REV. TOBIAS LANGDON; DR. GREENE; DR. RANDALL . . . 218

INTERIOR OF THE CHOIR OF S. PAUL'S CATHEDRAL, DECEMBER 31, 1706 244

FAC-SIMILE OF A PAGE FROM THE FIRST EDITION OF BOYCE'S "CATHEDRAL MUSIC," 1760 . . 262

The acknowledgments of the author are due to the Rev. John Hampton for his kind permission to reproduce the page of Tomkins' *Musica Deo Sacra* from the copy in the Library of S. Michael's College, Tenbury. Also to C. T. D. Crews, Esq., for the illustration of the bust of Orlando Gibbons in Westminster Abbey.

With these exceptions all the illustrations are from autographs, books, drawings, and engraved portraits in the author's possession.

The design of the cover is adopted from one used for *The Parish Choir* in 1846. The name of the draughtsman is not known. The organ, on the back of the cover, is from a design by A. Welby Pugin.

THE HISTORY OF ENGLISH CATHEDRAL MUSIC

CHAPTER I

THE FOUNDATION OF THE ENGLISH CATHEDRAL SERVICE

In order to understand the constitutional basis of the musical portion of our Cathedral service it is necessary to look back to the middle of the sixteenth century, for the year 1549 witnessed the publication of what is known as the First Prayer Book of King Edward VI.

A brief account of this book, drawn up at the time of the Reformation, together with a glance at the variations presented by the revisions which succeeded it, until the final settlement in 1662, will enable us to enter into an examination of what more nearly concerns our subject, viz. the first musical edition of the Prayer Book, which forms the foundation of our choral service.

The Church of England, in the form of her public services, has chosen a middle course, remote alike from the extemporary effusions of the Nonconformist worship and from the solemn rehearsal

of those ancient Latin Offices, commonly known as the Canonical Hours, to be found in the Sarum, Roman and other Breviaries. These "Hours," formed of Prayers and Psalms, Hymns and Canticles, with Lessons out of the Scriptures and writings of the Fathers, were (1) Nocturns, *alias* Matins, properly a night service, used before daylight, with Lauds, an early morning service, generally joined on to the former; (2) Prime, a later morning service; (3) Tierce, at 9 a.m.; (4) Sext, at noon; (5) Nones, at 3 p.m.; (6) Vespers, at sunset; (7) Compline, a service at bedtime. The services of these Hours were called by the Anglo-Saxons (*c.* 1000), Uhtsang, Primesang, Undersang, Middaysang, Noonsang, Evensang, and Nightsang.*

At the Reformation our Church had two objects in view: (1) that none of her children should want "a form of sound words," and not sound only, but eloquent and heart-stirring, when they appeared on the most solemn occasion in the presence of God; and (2) to assert a principle based on Scripture and primitive precedent, of celebrating the praises of God in "the vulgar tongue," and inviting the congregation, however simple and unlettered, to unite their voice with that of the minister.

The compilers of our Liturgy were equal to the task they took in hand. They were men "mighty in the Scriptures," conversant with primitive doctrine and expert in the history of liturgies. How skilfully they handled those venerable Offices they were called upon to remodel must be plain to any one competent to compare the copies with the originals.

* Canons of Ælfric, xix. Wilkins, I, 252.

Our order of Daily Prayer is chiefly formed from the corresponding Offices of the Sarum Breviary, the Morning Prayer from those of Matins, Lauds, and Prime; the Evening Prayer from those of Vespers and Compline. Previously to the Reformation these Offices had been so arranged that with the nominal distinction of the ancient seven hours of prayer, the actual public worship consisted of the two Services, Morning and Afternoon, which were retained in the present Service Book, the High Mass forming a third or principal service towards midday. A clear and concise tabular view of the Order of our present Matins and Evensong, compared with the morning and evening Offices of the Medieval English Church, will be found in the Rev. Francis Proctor's *History of the Book of Common Prayer*.

The manner in which these various materials were worked up into their present form may be gathered from the following brief account :—

The Lord's Prayer, which stands in the Breviary at the commencement of the morning Offices, was retained in that position. The Versicles, the *Gloria Patri*, and the *Venite*, were allowed to stand, while the *Ave Maria* was omitted. The Psalms were arranged on a new principle, divided into daily portions, extending over a month, whereas formerly each Office had only a certain number of Psalms allotted to it. The Lectionary was reformed, a " plain and easy " Kalendar drawn up, and a continuous course of Bible reading enjoined throughout the year. The *Te Deum* and other canticles were retained; the Apostles' Creed was ordered for daily use, and that of S. Athanasius enjoined for

recitation on the greater Festivals. Of the Collects some were taken from the Breviary, others from the Missal.

Coming to the Communion Service, styled in Edward VI's First Book, "The Supper of the Lord, and the Holy Communion, commonly called the Mass," we shall find that it is framed on the Liturgies most widely adopted in England (1087–1549), that of the Church of Sarum, or Salisbury, and also that a small portion is taken from the "Pious and Religious Consultation," a Directory of Public Worship, drawn up by Bucer and Melancthon, by order of Hermann, Prince Archbishop of Cologne, in 1547.

In short, the Church was provided at the Reformation with a uniform Service Book, that "whereas heretofore there hath been great diversity in saying and singing in churches within this Realm, some following Salisbury Use, some Hereford Use, and some the Use of Bangor, some of York, some of Lincoln; now from henceforth all the whole Realm shall have but one Use."

Quickly following upon the publication of Edward VI's First Prayer Book came that of the first musical edition. This was entrusted, under the superintendence of Archbishop Cranmer, to John Merbecke,* Master of the Choristers of St. George's Chapel, Windsor, an enthusiastic student of Holy Writ, and a man of piety and learning, who, in 1544, was condemned to the stake for his writings

* There is a Mass by Merbecke called *Per arma justiciæ*, in the Forrest-Heyther Collection in the Music School at Oxford, and there are some motetts by him in the collection at S. Peter's College, Cambridge.

against Romanism, together with Person, a priest, Testwood, a singing man, and Filmer, a tradesman. Merbecke escaped through the influence of Gardiner, Bishop of Winchester, while the other three were executed. He lived almost to the end of Elizabeth's reign, "singing merrily and playing on the organs," as his biographer expressly tells us.

Merbecke's work, which appeared in 1550, was entitled *The Boke of Common Praier Noted.* This, the earliest choral book our Church possesses, was not merely a Directory for the performance of Matins and Evensong, but it also contained the Office of the Holy Eucharist and that of the Burial of the Dead. It was noted throughout, both for priest and people. Thus it supplied a deficiency sure to be felt throughout the country on the substitution of the English for the Latin rite. It is not easy to discover the precise extent to which Merbecke's book was used in the English Cathedral service during the latter half of the sixteenth century. Primarily intended for the use of the Chapel Royal, it constituted a model for the whole country, and its adoption as the authentic choral book of the Church—not only for choirs, but also for congregations—is placed beyond all doubt. Based musically on the Use of Sarum, it formed a complete *antiphonarium* for the reformed liturgy. As a choral manual it was, so to speak, the "Helmore," the "Redhead," the "Mercer," the "Cathedral Prayer Book" of its day.

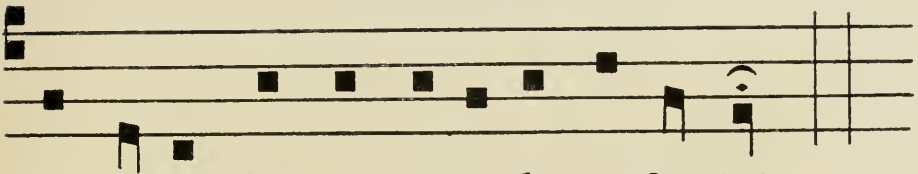
Merbecke's book was not, as many appear to suppose, a new composition, but merely an adaptation to the English liturgy of that notation which had been in use in the English Church from time im-

memorial. It contained no harmony: all was in *canto fermo*, or plainsong, printed on a four-lined stave.

The whole of the music in Merbecke's *Book of Common Prayer Noted* may never have been generally used. Even if this had been the case it could not have been sung beyond a couple of years. This would have been partly owing to the changes made in the Prayer Book at the revision of 1552, and partly to the growing taste for polyphonic music—at least in the Cathedrals, College Chapels, and the Chapel Royal—and the tacit allowance of its substitution for plainsong; but it is quite certain that, so far as plain chant has been retained, even down to the present time, it has been sung with more or less accuracy from the formulary set forth under the patronage of King Edward VI. Original copies of *Merbecke* are now of excessive rarity. In 1844 William Pickering, the London publisher, famed for the beauty of his typography, issued a reprint in *fac-simile*. With its rubricated staves, diamond-headed notes, black-letter type, and ample margins, even Pickering's reprint is, when met with, duly prized by the bibliophile.

On examining this book we shall find that Matins begins with the Lord's Prayer. The present opening sentences—Exhortation, Confession, and Absolution—were not added until three years later. The opening of the service then, and as now ordered, resembles the Compline, or last Office of the day in the Breviary, which had, at its beginning, a *Lectio brevis*, or short sentence of Scripture, a Confession and its subsequent Absolution. Following the Lord's Prayer, in Merbecke's book, are the Versicles, Responses, and *Gloria Patri*, as at present,

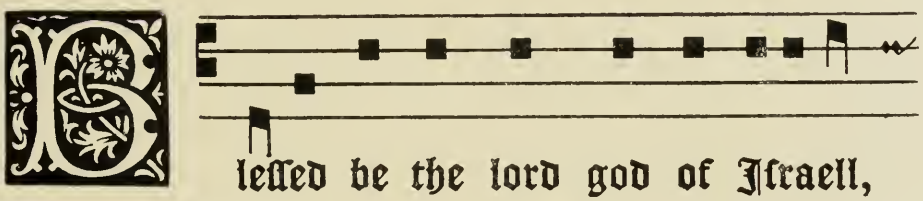
Mattins.



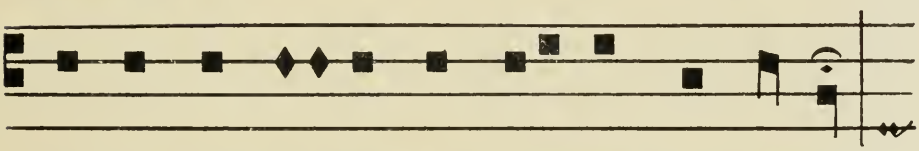
I trusted, lett me neuer be confounded.

After the second lesson one of
these that folow.

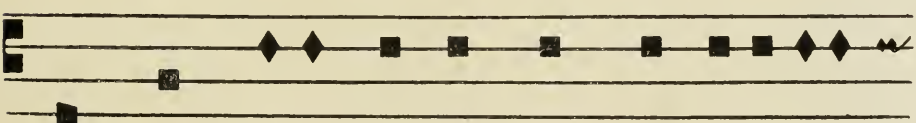
Benedictus dominus.



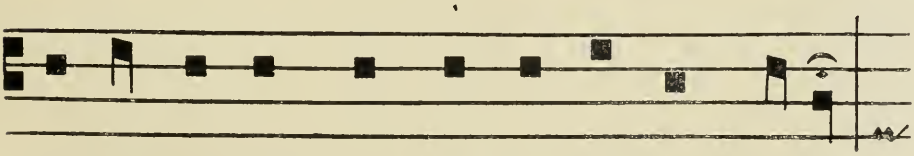
Blessed be the lord god of Israell,



for he hath visited and redemed his people.



And hath lifted vp an horne of saluacion



to vs, in the house of his seruaunt dauid.

As

FAC-SIMILE OF A PAGE FROM JOHN MERBECKE'S
"BOKE OF COMMON PRAIER NOTED," 1550.
In the original the lines are red.

the last-named concluding with the words "Praise ye the Lord." Then come the *Venite*, directions for singing the Psalms and for reading of Lessons. We next have the *Te Deum*, *Benedictus*, Lesser Litany, the Creed, and the Lord's Prayer, followed by the Versicles and Responses as at present, the Office concluding with the Collect for the Day and the second and third Collects as in our present book. The same remarks will apply to Evensong, the Canticles given being *Magnificat* and *Nunc Dimittis*. It should be remarked that all the Canticles are noted in full to various Gregorian Tones, two settings being provided for the *Benedictus* and *Nunc Dimittis*. In 1552, the *Jubilate*, *Cantate Domino*, and *Deus Misereatur* were inserted as alternatives to the *Benedictus*, *Magnificat*, and *Nunc Dimittis*.

With regard to the Psalms, the first verse of Psalm VI. only is noted by Merbecke, by way of specimen, in the Office of Evensong. The Psalter was not given in full in either the 1549 or 1552 Prayer Books. The Psalms would have been chanted from the version used in the old translation of the Bible—that of Tyndale and Coverdale (1535) and Rogers (1537), which was revised by Cranmer (1539), published in a large volume, and placed in the churches with the royal sanction. The other portions of Scripture in our present Prayer Book were taken from the last translation, at the revision of 1611. But the old Psalter was happily not altered: the choirs were accustomed to it, and its language was considered to be more smooth and fit for chanting.

The Communion Service in Merbecke's book

opens with the Introit, for which a portion of the Psalter was selected for use throughout the Ecclesiastical year, beginning with the First Sunday in Advent. Here the first verse of the first Psalm is given as an example. Next come the *Kyrie* and *Christe Eleison*, each directed by the figure iij, to be repeated thrice. The Commandments and the response after each, "Lord have mercy upon us, and incline our hearts to keep this law," were substituted in the revision of 1552. Then come the *Gloria in Excelsis*, the *Credo* (whose setting by Merbecke every English churchman ought to know by heart), the Offertory Sentences, *Sursum Corda*, ordinary and Proper Prefaces, the *Sanctus*, *Benedictus*, *Pater Noster*, *Agnus Dei*, and, lastly, the Post Communions—twenty-two short passages taken from the New Testament,* probably sung while the celebrant was performing the Ablutions, or the cleansing of the sacred vessels. All these are noted at full length. The Prayer for the Whole State of Christ's Church Militant followed the *Benedictus*, and it was immediately succeeded by the Prayer of Consecration.

At the revision of 1552 many alterations and excisions were made to satisfy the cravings of the more advanced Reformers. Amongst them was the removal of the *Gloria in Excelsis* to the end of the service, and the exclusion of the Introits, the *Benedictus*, and the *Agnus Dei*. The words of the *Sanctus* were also readjusted consequent upon the excision of the *Benedictus*, to which it had been attached. With these exceptions, the book of 1552 was substantially as we now possess it.

* "To be said or sung every day one."—Rubric of Edward VI's First Book.

The remainder of Merbecke's book is devoted to the music in the Office of the Burial of the Dead, and "at the Communion when there is a Buriall." It should, however, have been mentioned that following the Office of Evensong there is a setting of the *Benedicite*, noted in full, "for the tyme of Lent in place of *Te Deum*," the refrain of each verse being "speak good of the Lord; praise Him and set Him up for ever," afterwards altered in 1552 to "bless ye the Lord; praise Him and magnify Him for ever."

At the end of the volume is the colophon, "John Merbecke," and the imprint of Richard Grafton, "Printer to the King's Maiestie, 1550."

While the Offices of Matins and Evensong were so fully equipped with music by Merbecke, we find in his book no setting of the Litany. And for this reason: it had been translated into English and published six years before. On 27 May, 1544, Archbishop Cranmer wrote to Henry VIII, who had ordered a Litany or Procession to be set forth in English: "I have travailed to make the version in English and have put the Latin note unto the same." It was printed in *canto fermo* by Thomas Berthelet, the King's Printer, in the following June, and was immediately followed by a harmonized version, "according to the notes used in the Kynge's Chappell." This, again, was followed in 1560 by an arrangement by Robert Stone, the tenor part of which coincides with the melody as put by Cranmer. The former of these harmonized versions is that now usually sung, and known as Cranmer's, or the Ferial, Litany. Stone, who har-

monized the latter, was for seventy years one of the Gentlemen of the Chapel Royal.*

Dr. Jebb, the learned liturgiologist, gave in the second volume of his valuable compilation, *The Choral Responses and Litanies of the Church of England* (1857), a beautiful and, except as to pagination, exact reprint of Cranmer's Litany of 1544. The original copy was made by Jebb from one in the library of Brazenoze College, Oxford, and collated with other copies in the Bodleian Library and the University Library at Cambridge. It is interesting to compare the text of this Litany with that of our present Prayer Book.

As we shall presently see, Thomas Tallis embroidered this Litany with his own grand and solemn harmonies. This arrangement we are accustomed to call Tallis', or the Festal Litany.

Heylyn, in his *Ecclesia Restauata*, tells us that the Litany was first sung in English in S. Paul's Cathedral on 18 September, 1547, "between the choir and the high altar, the singers kneeling half on one side and half on the other"; while from Nichols' *Progresses of Queen Elizabeth* we learn that at the solemn Thanksgiving Service held at the same Cathedral on 24 November, 1588, for the defeat of the Spanish Armada, that sovereign was received at the great West door by Aylmer, Bishop of London, and Dean Nowell, preceded by fifty clergy in rich copes, chanting the Litany.

It may be well to observe in this place that in

* Stone was of Appleton, co. Devon, and was educated at Exeter, from which Cathedral he was engrafted into the choir of the Chapel Royal. He was buried in the cloisters of Westminster Abbey, 3 July, 1613, age 97.

several of our Cathedrals a dual performance of the Litany is traditional. Thus, at York, the petitions are chanted by two of the priest vicars Choral; at Lincoln* by two lay clerks; at Durham, Hereford, and Norwich by two minor canons; at Exeter and Lichfield by a priest vicar and a lay vicar; and at New College, Oxford, by two chaplains. At Chichester, in 1700, the Litany was sung by two lay vicars, and at the reopening of the Cathedral after its restoration, 14 November, 1867, by two priest vicars, but neither custom now obtains there. At the enthronement of Archbishop Sumner in Canterbury Cathedral, 28 April, 1848, Tallis' Litany was sung by the Rev. Joshua Stratton, the Precentor, and the Rev. G. P. Marriott, one of the minor canons. Bishop Compton, at his Visitation of S. Paul's in 1696, ordered the Litany to be sung by two minor canons "in the midst of the choir," a custom which was kept up until about the year 1873.

Lichfield stands alone among English Cathedrals as regards the use of five distinct settings of the Litany in rotation. These are the Ferial, or Cranmer's, Litany, Tallis' Litany, and three more modern, but by no means less beautiful and pathetic settings, by Henry Loosemore (organist of King's College, Cambridge, d. 1670) in D minor; William King (organist of New College, Oxford, d. 1680) in B flat; and Thomas Wanless (organist of York Minster, 1700) in C minor. All these settings have recently been edited in a cheap and accessible form by Mr. John B. Lott, Mus.B., the present organist of Lichfield Cathedral. Other settings, not so well

* In the pavement of the choir at Lincoln Cathedral, just under the Litany desk, are inscribed the words, *Cantate hic.*

known or generally sung, will be noticed as we proceed.

With respect to the Anthem, considered by many to be the most important part of the Cathedral service, there are no directions for its performance in Merbecke's book, but it seems generally to have been sung at the end of the Office. It is not until the final revision of the Prayer Book in 1662 that we meet with any specific directions as to its use. Then was added the rubric after the Third Collect, "In Quires and Places where they sing, here followeth the Anthem." At the same time the prayers for the Sovereign, Royal Family, Clergy and People, the Prayer of S. Chrysostom, and the Apostolic Benediction were added.

The Anthem corresponds to the motett in the Latin rite. The word motett is a diminutive from the Italian *moto*, signifying movement, and it is plain that the Anthems of our earliest Cathedral writers were suggested, as to form, by the motett of the Latin Church.

That our choirs used *Merbecke* as their text-book at the time when the English Prayer Book was first set forth, and afterwards at its restoration under Queen Elizabeth in 1558, appears to have been the case from the fundamental agreement which they still exhibit among one another and with it. There are, of course, several variations which can easily be traced to innovations and corruptions of modern times, but if we except these, the most considerable diversities occur in those parts of the service which were not in the first Prayer Book, and consequently not set by Merbecke, particularly the response, "The Lord's Name be praised," before the Psalms.

The version that follows Merbecke's text most closely is that to be heard on ferial days at S. Paul's Cathedral, careful collation with the most authentic readings having been made by the editors of the printed copy, Sir John Stainer and Sir George Martin.

Among the first to compose organ harmonies for *Merbecke* were Richard Redhead, organist of Margaret Chapel; Robert Carter, organist of S. Paul's, Knightsbridge; and Charles Child Spencer, organist of S. James', Lower Clapton, and many years conductor of the Glee Club. All these arrangements were published between 1840 and 1847. Unquestionably the best were those of Spencer. He took as his model the ancient Ecclesiastical Modes, on which subject he was an acknowledged authority. His harmonies to the Communion Service were published as a musical supplement to the issue of *The Parish Choir**—a useful periodical devoted to the reform of Church music—for September, 1847. Spencer likewise harmonized Merbecke's notation of the Burial Office.

More recently organ harmonies for the Communion Service have been composed by Sir John Stainer, the Rev. J. Wilberforce Doran, and Sir C. Villiers Stanford.

Contemporaneously with Pickering's reprint of *Merbecke* there appeared the superb Book of Common Prayer, edited musically by William Dyce, R.A. (1806–1864), painter and musician, and one of the founders of the Motett Society. This edition of the Prayer Book was published by James Burns, of

* *The Parish Choir* appeared in monthly numbers, from February, 1846, to March, 1851.

Portman Street (now the firm of Burns and Oates), in two volumes, large and small paper. It was finely printed in black letter throughout, the pages were surrounded by rich ornamental woodcut borders, and the musical notation was on red four-lined staves, as in Pickering's reprint. The text was that of 1662, with Merbecke's notation so far as he made it. The adaptation of the original *Kyrie* of Merbecke was made by Dyce, and this has been given by all editors since. To this Prayer Book Dyce contributed a learned and interesting Preface, explanatory of the musical portion.

The first important collection of polyphonic Church music, published after the Reformation, appeared in 1560. Its title was : *Certaine Notes set forthe in foure and three partes, to be song at the Mornyng, Communion and Evenyng Praier, very necessairie for the Church of Christe to be frequented and used : and unto them be added divers Godly Praiers & Psalms in the like forme to the honour & prayse of God. Imprinted at London, over Aldersgate, beneath S. Martin's, by John Day.* It was again printed, with considerable additions, in 1565 under the following title : *Mornyng and Evenyng Praier and Communion, set forthe in foure partes, to be sung in Churches, both for Men and Children, wyth dyvers other Godly praiers & anthems of sundry men's doyngs. Imprinted at London by John Day, dwelling over Aldersgate, beneath S. Martin's. These bookes are to be sold at hys shop, underneath the gate. Cum gratia et privilegio Regiæ Majestatio.*

Tallis was a contributor to this fine work, which may justly be looked upon as the foundation of our

Cathedral service. It is now very rare. There is a copy in the library of the Dean and Chapter of Westminster, and another in the Bodleian Library at Oxford. According to the custom of the period it was printed in single parts, the tenor in many cases being the leading part—that is, containing the melody.

The first service is a *Venite*, *Te Deum*, and *Benedictus* composed by Thomas Causton. Next comes the Litany as harmonized by Stone, the priest's part of which is not given, but only the choral responses. The tenor coincides with the one employed in the noted copy of the first English Litany, already mentioned. The Litany concludes with the Lord's Prayer, and does not include the suffrages. The Lord's Prayer is set to a regular strain, and not as is now always done, in monotone. The opening strain is the same as that to which the four addresses to the Trinity at the beginning of the Litany are sung.* The Communion Service comes next, and includes the *Kyrie Eleison*, the Nicene Creed, the Offertory (here designated "a thanksgiving for the poore"), the *Sanctus*, and the *Gloria in Excelsis*, together with a hymn or anthem taken from the fourth chapter of Philippians, 4th to 7th verses. All these, except the Offertory anthem, which is by William Whitbroke, are by Causton, as well as two evening services, both consisting of *Magnificat* and *Nunc Dimittis*. "A godly praier" follows, the words of which are not taken from any known liturgical work. A Morning and Communion Service, consisting of the same portions as

* Dr. Jebb printed this setting in the first volume of his *Choral Responses*, also the Litany as harmonized by Stone.

the former one, follows. This is by Heath, a pre-Reformation writer. The *Te Deum* is founded upon the ancient melody of S. Ambrose, which is preserved in the tenor part. This *Te Deum* was reprinted with Heath's harmonies in *The Parish Choir* of February, 1847. "A godly praier" by Robert Hasylton next occurs, and then two Evening Services, one by Whitbroke, the other by Knight. A complete Service by Causton and several anthems conclude the work.

Of the anthems, four are by Tallis: "Hear the voice and prayer," "Remember not, O Lord," "If ye love Me,"* and a metrical "prayer" beginning, "O Lord, in Thee is all my trust." Two by John Shepharde: "I give you a new Commandment,"* and "Submit yourselves one to another." Two by Robert Johnson: "O eternal God," and "This is My Commandment." One by Christopher Oakelande: "Praise the Lord, O my soul."* And six by Causton: "In trouble and adversity," "Rejoice in the Lord alway," "Turn Thou us, O good Lord" (two settings), "Shew us, O Lord," and "Most Blessed Lord."

In 1846 Dr. Rimbault announced his intention of printing Day's Service Book in fac-simile, but this appears to have been one of the several *chateaux en Espagne* of that indefatigable but not always reliable musical antiquary.

The first Communion Service by Causton is a very fine composition for the period, and well merits revival. In the *Gloria* especially there is great elevation and majesty. The present writer agrees with a remark once made by Sir Frederick

* These were printed in *The Parish Choir*, 1848.

Ouseley, that Causton's music has more expression and energy in its character than is usually found in the earlier writers, and that the whole, by reason of its purity of part-writing and flowing melody, is strikingly in the manner of Orlando Gibbons, who flourished fifty years later. It was reprinted, together with the *Venite*, in the *Ecclesiologist*, 1861, under the editorship of Dr. Jebb, and afterwards in *The Choir*, by Dr. Rimbault. Causton was one of the Gentlemen of the Chapel Royal. According to *The Old Cheque Book, or Remembrancer*,* of that establishment (1561–1744), he died 28 October, 1569, and "Richard Farrant was sworne in hys place, ye Vth of Novembᵉ, from Windsore." William Whitbroke was Sub-dean and one of the Minor Canons of S. Paul's in 1566. His anthem appears unbarred,† and it was so reproduced in *The Parish Choir*. Shepharde was organist and instructor of the choristers at Magdalen College, Oxford, in 1542, and Fellow of the same from 1549 to 1551. He appears to have been admonished thrice by his college for offences "contra formam statuti." One of these was entrapping and carrying away a chorister without the King's licence for so doing. We shall have occasion to refer again to the curious custom of the impressment of boys as choristers. Of Heath, Hasylton, Johnson, Knight, and Oakelande the biographies are obscure, but they were, in all probability, Tudor choirmen.

* Edited by Dr. Rimbault for the Camden Society. 4to. 1872. An invaluable book of reference.

† The universal method at this period.

CHAPTER II

CHURCH MUSIC AND ITS COMPOSERS DURING THE EARLY POST-REFORMATION PERIOD

When elaborate polyphonic or part music had its origin in this country, the monasteries were the schools of every kind of learning. One of the most important branches was that of music, and so it was considered. It was studied by the priesthood generally, for on them devolved the musical among other duties of the Church, in which they were assisted by boy choristers, who were instructed for this purpose by masters, generally monks, well qualified for the task. The boys had also a scholastic education bestowed upon them, because, if at all promising in morals and intellect, they were frequently, at the proper age, admitted into the sacred profession. Hence, previously to the Reformation, ample provision was made for the singing-priests and boys, both of which classes were on a superior footing to that of their lay successors at a later period.

Each monastery and abbey then became a school of music, where as much as was then known of the art in its application to the service of the Church was thoroughly taught.

At the dissolution of the religious houses under

Henry VIII, and the conversion of certain of them into Cathedrals, consequent upon the reform in religion, persons not in orders were allowed to perform duties which, till then, had been confined to the clergy. Thus, quite a new class was introduced into the Church under the title of lay clerks.

Still, the superior clergy, it must be admitted, acted with moderation, and allotted to the inferior members of the Church a just proportion of its revenues. In time, however, especially during the Georgian epoch, the unresisted power of deans and chapters tempted and enabled several of these bodies gradually to appropriate a large portion of the endowments of their choral establishments to their own use, and those on whose shoulders fell all the work, i.e. the organists, minor canons, and singing-men, almost invariably shared but a small proportion of those funds to which the statutes of every cathedral entitled them, in an equal and reasonable share. Recent legislation has, however, done somewhat towards ameliorating this state of things. Those interested in such a subject will find much information in the Reports of the Ecclesiastical Commissioners on the English Cathedrals, issued in 1854 and 1883.

Several composers, flourishing before the Reformation, embraced its tenets in a more or less wholehearted fashion. Among such we find the distinguished names of Thomas Tallis and Christopher Tye, the latter being usually regarded as the founder of the Post-Reformation School of Church Music.

The notion that our earliest English composers

were indebted to the influence of the Roman and Netherlands Schools of Palestrina and Orlando di Lasso for the excellence of their music is altogether a mistaken one. Robert Whyte, who flourished somewhat anterior to Palestrina and Di Lasso, and whose works are still imprisoned in the library of Christ Church, Oxford, awaiting their liberation at the hands of some enterprising editor or publisher, must be regarded as the first great name in the annals of pre-Reformation Church music, and even earlier than this there were some lesser lights. Indeed, one would be inclined to believe that Palestrina was co-ordinate with the musicians of England in sustaining the gravity of the ancient ecclesiastical style.

The choirs of the Cathedrals and Abbeys, as well as the Chapel Royal and the College Chapels of Oxford and Cambridge, and the private chapels attached to such princely establishments as those of Cardinal Wolsey and the Dukes of Northumberland and Buckingham, were richly supplied with mass and motett music by such composers as Tallis, Tye, Whyte, Robert Fayrfax, Gilbert Banaster, William Cornysh, John Taverner, John Shepharde, and Thomas Barcroft. At the dissolution of these establishments during the Reformation, which might, in some respects—at least, so far as music and architecture were concerned—be termed the *Deformation*, much of this fine early polyphonic music indubitably perished. Still, a fair quantity seems to have escaped destruction, and of late years some of it has been published and performed, though not in the churches of our Communion. Even now a mine of musical wealth, created by the masters of

the first half of the sixteenth century, remains to be explored.

Of this early sixteenth-century music much is preserved in the library of S. Peter's College, Cambridge; and a valuable and interesting catalogue of the contents was contributed to the *Ecclesiologist* of June and August, 1859, by the Rev. John Jebb, D.D. The British Museum and the Bodleian Library at Oxford likewise contain many treasures. Mr. Henry Davey, in his *History of English Music* (1895), gives us an excellent idea of the pre-Reformation composers, with full descriptions of the scattered books in which their works are to be found in various English music libraries. His book should be in the hands of every student of this period of ecclesiastical music. Such composers are largely represented in a folio choir book preserved at Eton College, dating from 1490 to 1504, i.e. during the latter half of the reign of Henry VII. It contains a number of hymns and motetts in praise of the Virgin, but most of the compositions, originally ninety-five in number, by twenty-six composers, are lost. Amongst these composers was Robert Fayrfax, who was organist and chanter of S. Alban's Abbey, and whose fine mass, *Albanus*, is preserved among the MSS. in the Music School at Oxford.

Christopher Tye and Thomas Tallis wrote much before the Reformation. Both also wrote for the reformed Liturgy: the former extensively, the latter but sparingly. Consequently most of the anthems we now sing bearing the name of Tallis are adaptations from his Latin pieces, particularly his *Cantiones Sacræ*.

Tye's mass for four voices, founded on the song "The Western Wynde," and that for six voices, known as *Euge Bone*, together with Tallis' *Magnificat*, his mass, *Sine Nomine*, and his motetts, *O Bone Jesu*, *O Sacrum Convivium*, and *Audivi Media Nocte*, all of which are extant, represent the finest methods of the pre-Reformation school of England. Illustrations from several of these works are printed by Professor H. E. Wooldridge in the sixth volume of the recently completed *Oxford History of Music*.*

Chronologically speaking, Tye and Tallis have usually been considered as heading the list of composers for the reformed Liturgy. An earlier name, however, claims our attention. It is that of John Redford, who was Almoner and Master of the Choristers at S. Paul's between 1530 and 1547, and probably later. Unfortunately no particulars of his biography or record of the date of his death are forthcoming, for many difficulties present themselves in the endeavour to trace the early musical history of S. Paul's. The Great Fire of 1666, which laid waste the Cathedral, and perhaps the still more destructive neglect of past ages, have eliminated all trace of the earlier minute books of the Chapter. It is not possible to compile a really accurate account, such as would satisfy a critical historian, of the organists and others connected with the choral service of S. Paul's, even of the sixteenth and seventeenth centuries. It should be observed that

* Tye's Mass, to Six Voices, *Euge Bone*, was edited in 1893, by Mr. G. E. P. Arkwright, for his series, *The Old English Edition*.

in the Cathedrals of the Old Foundation* the organist was not recognized as a statutable officer at all unless he held a vicar choralship. As a matter of fact, the duty now assigned to one musician was, at the period of which we are treating, distributed among many: the Almoner, or Master of the Boys, and such members of the choir as were players, taking in rotation the duty of presiding at the organ. In the monastic Cathedrals, too, the office of organist as a *distinct* office was totally unknown. When the choral establishments were fixed, a theoretical acquaintance with music was a necessary part of education, and very little practical skill was requisite to accompany the chants, etc., of the ancient church. The several members of a choir would probably take their place at the organ alternately. It was so arranged in the Earl

* The Cathedrals of the Old Foundation in England and Wales are thirteen in number:—S. Asaph, Bangor, Chichester, S. David's, Exeter, Hereford, Lichfield, Lincoln, Llandaff, S. Paul's, Salisbury, Wells, and York. Thirteen Cathedrals in England were remodelled in the reign of Henry VIII. Before that time eight of these had been at the same time monasteries and Cathedrals; five had been simply monasteries, the sees of Bristol, Chester, Gloucester, Oxford, and Peterborough being then newly created. Two Cathedrals, Manchester and Ripon, were transformed from Collegiate into Cathedral Churches in 1847 and 1836 respectively, while the sees of S. Alban's, Truro, Liverpool, Southwell, Newcastle, Wakefield, Southwark, and Birmingham are of still more recent formation. The Churches of the Old Foundation were Churches of Secular Canons, and those of the New Foundation of Regular Canons. The Regular or Conventual Churches were occupied by a religious community, living under a certain rule (*regula*), generally the Benedictine Rule, though at Carlisle there were Canons of the Rule of S. Augustine. Of these Churches the Abbot was at the head, as in the Churches of the Old Foundation the Dean presided over the Chapter. The

of Northumberland's chapel, established in the sixteenth century, where "the first four singing-men acted as organists weekly by turns"; and in a more recent foundation, Dulwich College, the statutes require "that there shall be four fellows, *one of whom* shall act as organist." It also appears from the *Liber Niger Domus Regis* (*temp.* Edward IV) that the "chaplenes & clerkes of the Chappelle" were required to be "shewinge in descant, clear voyced, well relished and pronouncynge, eloquent in readinge," and "*suffytyente in organes playing*," etc.

Dugdale, from whose well-known monograph on S. Paul's we might expect to derive much valuable matter, is almost silent respecting the organists and musicians of the Cathedral; and Malcolm, in his *Londinium Redivivum*, affords no better help.

constitution of the Old Cathedrals was not disturbed at the Reformation. In the New, Canons and Prebendaries and other officers were substituted for monks. These new constitutions were apparently modelled on that of the Collegiate Chapel of S. George, Windsor, founded some two hundred years before. It should be noted that all the Irish Cathedrals are of the Old Foundation. Christ Church, Dublin, founded by the Danish King Sitric in 1038 for Secular Canons had its constitution changed by Archbishop Laurence O'Toole about 1163 into a Priory for Regular Canons, and in 1541 Henry VIII restored it to its original state as a Cathedral of the Old Foundation, with a staff consisting of a Dean, Precentor, Chancellor, Treasurer, Archdeacon of Dublin, six Vicars Choral, and choristers. Three years later three Prebendal stalls were founded by Archbishop Browne. In the New Foundation Cathedrals, the offices of Precentor, Treasurer, and Chancellor do not exist among the greater dignitaries. The Precentor is always one of the Minor Canons. In the Old Cathedrals the adult choir is, as a rule, formed of a corporation consisting of Priest Vicars Choral (sometimes called Minor Canons) and Lay Vicars Choral. In the New Cathedrals, the adult members of the choir are styled Lay Clerks. At Westminster Abbey the title is Lay Vicar.

What knowledge we possess is almost entirely owing to the researches of Miss Maria Hackett (1783–1874), a lady of much learning and indefatigable industry and an able inquirer, whose strenuous and successful efforts to ameliorate the condition of the chorister boys of S. Paul's and all other Cathedrals afford the most undeniable proof of a powerful understanding and a benevolent disposition. In her accurate and useful work, the *Registrum Eleemosynariæ D. Pauli Londinensis*, privately printed, with corroborative and explanatory notes, from a manuscript in the Harleian Collection at the British Museum (1827), Miss Hackett amassed a collection of facts which are very complete and conclusive, not only with regard to the provision made for the education and support of the choristers, but as furnishing us likewise with a tolerably complete list of those responsible for their musical education from the year 1230. Allusion is made to the Almoners, one of whom was the John Redford already mentioned.

What little is known of Redford comes from a very unexpected source. Thomas Tusser, the author of the *Five Hundred Good Points of Husbandrie*, was one of his pupils, and immortalizes his master in a quaint piece of rhyming autobiography. It should be stated that in Redford's time a practice existed of impressing choristers in various parts of the country for the service of S. Paul's and the Royal Chapels; when "sondrie men," with "placards" or warrants were empowered to seize all boys with good "brestes" or voices. Tusser was one of these impressed boys, and his experiences are thus recorded in the aforesaid autobiography:—

Thence,* for my voyce, I must (no choice)
Away of force, like posting horse,
For sondrie men had placards then
Such childe to take:
The better breste, the lesser rest,
To serve the queere, now there, now here:
For tyme so spent I may repent,
And sorrow make.

But marke the chance, myself to vance,
By friendship's lot, to Paule's I got;
So found I grace a certain space
Still to remaine
With Redford there, the like no where
For cunning such and vertue much
By whom some part of musicke art
So did I gaine.

From Paule's I went, to Eton sent
To learn streighwaies the latin phraies,
Where fifty-three stripes given to mee
At once I had
For fault but small, or none at all,
It came to pas thus beat I was.
See Udall,† see, the mercie of thee
To me poore lad.

The beautiful anthem or motett, "Rejoice in the Lord alway," is generally believed to be the work of John Redford. It was first printed as

* From Wallingford, where he had been one of the four choristers in the Collegiate Chapel of Wallingford Castle.

† Nicholas Udall, Head Master of Eton, where his cruel floggings won for him a more dubious kind of renown than his learning or his wit. He was the author of the earliest existing English comedy, *Ralph Royster Doyster*, thought to have been written some time before 1551, for the Christmas performance at Eton. He left Eton in disgrace, and died in 1557.

Redford's by Sir John Hawkins in the Appendix to his *History of Music*. It appears, however, anonymously in a volume of manuscript music made by Thomas Mulliner, Redford's successor as master of the S. Paul's Choir School. The book was subsequently acquired by John Stafford Smith, and at the unfortunate dispersion of his fine musical library, in 1844, was purchased by Dr. Rimbault, at whose sale again, in 1876, it was acquired for £84, and transferred to the British Museum, where it remains. In the Mulliner book there are twenty-three of Redford's organ pieces, including his arrangement of *Glorificamus*, which has recently been edited by Mr. John E. West for his *Old English Organ Music* series.

Whoever was the composer of the anthem, "Rejoice in the Lord alway," it is a very fine piece of music, for it possesses not only much sublimity and sweetness, but also sound learning. At the beginning is a canon between the treble and alto parts, four bars in length, which is repeated by the tenor and bass, with the addition of a third part to the alto. Several other points are afterwards introduced and worked out, with passages of plain counterpoint between them. The long inverted tonic pedal at the conclusion has a fine effect, and must have been exceedingly novel The anthem was printed in 1842, by Dr. Rimbault, from a set of part works (*temp.* Henry VII) then in his possession. It headed the collection of pieces edited under his superintendence for the Motett Society. Twenty years later he reissued it in a cheaper and more accessible form in the *Choir*, of which journal he was then editor. More re-

cently it has been published in Novello's series of Octavo Anthems, and it may be heard at S. Paul's Cathedral during the season of Advent. It is interesting to recall the fact that this was the anthem chosen to be sung on the consecration day of the well-known London church, S. Andrew's, Wells Street, 28 January, 1847.

Christopher Tye and Thomas Tallis became members of Henry VIII's Chapel within a few years of each other; Tye coming from King's College, Cambridge (where he had been both chorister and lay clerk), about 1537, and Tallis from Waltham Abbey, where he had been organist until the dissolution of that monastery in 1540. It is supposed that Tye, who became a zealous adherent of the reformed Church, resigned his post at the Chapel Royal when Mary came to the throne and restored the Romish liturgy. Certainly it is well known that Tye, in the second year of Queen Elizabeth's reign, took Holy Orders and was rector, simultaneously, of Little Wilbraham, of Newton, and of Doddington-cum-March, all in the diocese of Ely.* The last-named, exempt from episcopal jurisdiction, was long considered the richest living in England. In the *Liber Ecclesiasticus*, an authentic statement of the revenues of the Established Church, published in 1835, the net value of the living of Doddington is given as £7306! Tallis continued in the service of the Chapel Royal under Edward VI, Mary, and Elizabeth, apparently without any strain of conscience.

* This was in 1564. He subsequently resigned Wilbraham and Newton.

Tye graduated as Bachelor in Music at Cambridge in 1536, and as Doctor in 1545. In 1548 he was incorporated at Oxford. From 1541 to 1562 he was organist of Ely Cathedral, and while there wrote a setting of the *Magnificat* and *Nunc Dimittis* in G minor. A score of this composition in the British Museum bears the date 1545. This was four years before the publication of Edward VI's First Prayer Book. If the date is to be trusted, it is evident that portions of the service were then sung in the vernacular.*

Tye's Service was first printed by Dr. Rimbault, in a collection of cathedral music edited by him in 1847 for Chappell, the publisher of New Bond Street.

Excellent specimens of the earliest style of composition for the reformed service are Tye's anthems, "Give alms of thy goods," and "Praise the Lord, ye children," both of which are in the British Museum Library (Add. MSS. 30,480–4). Another fine anthem, "I will exalt Thee," with its sequel, "Sing unto the Lord," was first printed in score by Boyce in the second volume of his *Cathedral Music* (1768). It is, in all probability, an adaptation from one of his Latin pieces. His setting of the *Responses of the Turba in the Passion according to S. John* (Brit. Mus., Add. MSS. 31,226) is a remarkable work.

In the third volume of *Harmonia Sacra*, a large collection of anthems published by John Page, one of the Vicars Choral of S. Paul's in 1800, there is a four-part motett, "From the depth I called."

* The same remark will apply to a setting of the *Te Deum* and *Benedictus* in G by Thomas Barcroft, who is said to have been organist of the same Cathedral about 1530.

Page, on his copy, which he obtained in manuscript from the valuable library of John Stafford Smith, stated that the words were translated. The original was possibly a *De Profundis*. This piece was reprinted from Page's collection by the Motett Society, and given in the third volume of their publications.

John Hullah, in his *Vocal Scores* (1847), printed a portion of the *Gloria in Excelsis*, from Tye's mass, *Euge Bone*, and the fourth number of the reprints of the newly-formed Church Music Society contains a four-part anthem, "O Lord of hosts," the words of which were given in *The Divine Services and Anthems*, the rare black-letter duodecimo, compiled in 1664 by the Rev. James Clifford, Minor Canon and Succentor * of S. Paul's —a book presently to be described in full.

The work, however, with which Tye's name is now chiefly associated is that published by him in 1553 with the following title: *The Actes of the Apostles, translated into Englyshe Metre and dedicated to the Kynge's most excellent Maiestye by Christofer Tye, Doctor in Musicke, and one of the gentylmen*

* The Succentor, or Sub-chanter, is an official only to be met with in the Cathedrals of the Old Foundation. Chosen for his musical qualifications from among the Minor Canons or Priest Vicars, he acts as deputy to the Precentor, unless, as in some Cathedrals, such as Lincoln, Salisbury, and Truro, that dignitary executes the duties of his office in person. At S. Paul's, in the early part of the last century, the Precentor, the Rev. Herbert Randolph, a non-resident, ignorant of music, delegated his authority over the choir to the Rev. E. J. Beckwith at an annual stipend of £6 13s. 4d. At York there is a Succentor Canonicorum and a Succentor Vicariorum. At Salisbury he is one of the dignitaries. In the New Foundation Cathedrals the Precentor is always one of the Minor Canons.

of Hys Grace's most honourable Chapell, wyth notes to eche chapter, to synge, and also to play upon the lute, very necessary for studentes after theyr studye, to fyle theyr wyttes, and also for all Christians that cannot synge, to read the good and godlye storyes of the lyves of Christ and Hys Apostles. This book, a small black letter, is now excessively rare. There are two copies in London—one at Lambeth Palace, the other at the British Museum.*

Tye never proceeded beyond the fourteenth chapter of the Acts, the work not meeting with the success he had anticipated. The music of these "chapters," cast into the form of metrical anthems, is excellent, and, with a few exceptions, arising from the practice of the age in which the composer lived, the harmonies furnish examples of purity. The short points of fugue and the canons, one of them a masterly double canon, are managed with great ease and perspicuity. Tye's verses, however, were but sad doggerel. Here is a specimen from the concluding chapter :—

It chaunced in Iconium
As they oft tymes dyd use,
Together they into dyd cum
The Sinagoge of Jues.

This is only one of a series of rhymes bordering too much on the ludicrous to warrant their perpetuation in connection with their composer's charming music—music which retains its popularity even at the present day. Indeed, several adaptations of it have been made at various times to suit the requirements of our Cathedral service.

* In the Library of the Royal College of Music there is a copy, scored from the original edition by Charles Wesley.

The first to adapt these little pieces was Dr. Philip Hayes, Professor of Music in the University of Oxford (1777–1797). The three which he selected to set—not, however, to metrical words—bore the new titles of "O Lord, Thy Word endureth," "Let Thy loving mercy," and "The proud have digged pits," all from portions of Psalm cxix. Of these, the third is the best known and most liked. The original words were those previously quoted. Since Hayes' time the piece has been included in many collections of sacred music, and has had four different versions set to it: (1) *Laudate Nomen Domini*, by the Rev. Gilbert Heathcote, Archdeacon of Winchester (1819–1829), translated as "O come ye servants of the Lord"; (2) "Sing to the Lord in joyful strains," by Thomas Oliphant; (3) "The Lord descended from above," Psalm xviii, 9, 10, old version of Sternhold and Hopkins, adapted by Rimbault, and published in the *Choir*, 25 July, 1863; and (4) "While shepherds watched their flocks by night," given by Richard Redhead in his *Church Hymn Tunes* (1853). Oliphant's version was given in his modernized edition of the whole of Tye's settings, fourteen in number, published in 1837. He selected his words from various paraphrases of Scripture by Doddridge, Logan, Watts, Blair, Cameron, and others. Oliphant was at that time secretary to the Madrigal Society, and several of these pieces are still in use at the Society's monthly meetings. One, to Blair's stanzas, beginning, "How still and peaceful is the grave," is usually sung at the first meeting after the death of a member.

Oliphant, alluding to Tye's motetts in his *Musa*

Madrigalesca, observes, "I consider them unrivalled as models for counterpoint. I printed them because I thought them so—I do not think them so because I printed them."

Heathcote's autograph copy of *Laudate Nomen Domini* is in the possession of the present writer. Heathcote has in several places tampered with Tye's harmonies, and adds a note to the effect that his alterations are improvements. His arrangement seems to have been for the first time published in a collection of madrigals edited by the Rev. Richard Webb, one of the Minor Canons of S. Paul's, in 1808. The second of Hayes' arrangements ("Let Thy loving mercy") had a Latin version set to it, beginning *Clamavi in totâ animâ*, and translated as "With all my soul have I cried unto Thee." The tune to the hymn, "Go to dark Gethsemane" (No. 110 in the 1889 edition of *Hymns Ancient and Modern*) was founded by W. H. Monk, the musical editor, on Tye's setting of the twelfth chapter in his *Actes*. The majority of these little pieces were originally for four voices (S. A. T. B.), but No. 3 was set for three trebles and a tenor, while Nos. 4 and 12 were for two trebles, mezzo-soprano, and tenor. No. 9 is a Canon, two parts in one, and No. 14,* a similar species of composition, four parts in two. Both are very masterly.

In 1847 Mr. (afterwards the Rev.) Edward D. Cree, of Oriel College, Oxford, issued a well-edited reprint of Tye's curious and interesting work.

Dr. Crotch, in one of his lectures before the University of Oxford, alluded to the sweet,

* These numbers refer to Oliphant's edition.

simple, and clear style of Tye's music; "more intelligible," he remarked, "than that of Tallis, much of which is in the Dorian Mode, or obsolete diatonic minor key of D without a B♭."

Tye, in his later years, seems to have been of a "peevish and humoursome" disposition. It is related that on one occasion when playing at the Chapel Royal, "which contained much music, but little to delight the ear," a message was sent to him by Queen Elizabeth that he played out of tune. In reply he did not scruple to send back word by the verger that Her Majesty's ears were out of tune.* It was well for the musician that his ears were out of reach of the royal right hand.

Tye was musical preceptor to King Edward VI when Prince of Wales, and there are good grounds for believing that, as such, he was highly valued by the Court, for we find some laudatory lines in a play by William Rowley, published in 1613. In a dialogue between Prince Edward and his music master, the former is made to say :—

> Doctor, I thank you and commend your cunning.
> I oft have heard my father merrily speak
> In your high praise : and thus His Highness saith :
> England one God, one Truth, one Doctor hath
> For musicke's art, and that is Doctor Tye,
> Admired for skill in musicke's harmony.

Tye died about the end of 1572, for the diocesan registers of Ely contain the entry that on 15 March, 1572–3, the Bishop conferred on H. Bellet, "rectoriam de Donyngton cum Merche per mortem naturalem venerabilis viri Christopheri Tye, Mus. Doct., ultimi incumbentis, ibi vacantem."

* Hawkins, following Antony à Wood.

Englishmen owe much to Christopher Tye for having restored Church music after it had been almost ruined by the dissolution of the monasteries. Let us hope that the recent republication by Novello of his Service in G minor, and of some of the motetts from *The Actes of the Apostles*, may lead to a wider spread of his compositions among us.

Musical history records that long before the work and reputation of Palestrina had circulated through Europe, we had choral music of our own, which, for gravity of style, purity of harmony, ingenuity of design, and clear and masterly contexture, was equal to the best productions of that truly great master, and at the head of the composers of this music the name of Tallis should certainly be placed.

Thomas Tallis, or (as he used to sign himself) Tallys, was born probably between 1500 and 1510. His studies were early devoted to Church music, and some of his youthful compositions for the organ, founded upon the ancient plainsong, are preserved in the book for the organ, or virginals, kept by Thomas Mulliner, master of the choristers of S. Paul's, from which circumstance some have inferred that he received his early education in the choir of that cathedral.

He was organist of Waltham Abbey until its dissolution, in 1540, when Thomas Fuller, the last Abbot, surrendered to Henry VIII. At his dismissal Tallis received 20s. wages and 20s. reward, the latter no doubt as a *solatium*.

During his organistship at Waltham, or at the dissolution of the Abbey, Tallis became the possessor of a valuable MS. volume, now preserved in the British Museum (Lansdowne MSS., No. 763).

The last folio of this interesting book contains the only known autograph of its former owner, "Thomas Tallys," written in the ordinary running hand of the period. Beneath it, the name is rewritten in large Roman-shaped characters, to which succeeds this inventory :—

xxi^{ty} Gilt bookes in quarto and octavo.
x bookes in folio.
iij fayre sets gilt bookes.*

Soon after the dissolution at Waltham Tallis became one of the Gentlemen of the Chapel Royal, taking his turn in presiding at the organ. The *Cheque Book of the Chapel Royal* has been searched in the hope of finding some memorial of this great master of ecclesiastical harmony, but in vain. There is only the record of his death, on 23 November, 1585, when Henry Everseed, originally one of the Children, was sworn in his place. At the time of his death Tallis was "in waiting" at the private chapel of Queen Elizabeth in her palace at Greenwich, and he was buried in the parish church of S. Alfege. The brass plate let into a stone before the altar-rails preserved his epitaph, which was given in full in Strype's continuation of Stowe's *Survey of London*. When the old church of Greenwich was demolished and the present one erected, in 1721, from the designs of Hawksmoor, the plate disappeared, and it was not until 1876 that a memorial was placed in S. Alfege to record the burial of Tallis in the same consecrated ground. The original epitaph, which has not been reproduced on the present memorial brass, runs thus :—

* *Musical Times*, September, 1906.

Enterred here doth ly a worthy wyght,
  Who for long tyme in musick bore the bell;
His name to shew, was Thomas Tallys hyght,
  In honest vertuous lyff he dyd excell.

He serv'd long tyme in chappel with grete prayse
  Fower soveraygnes reygnes (a thyng not often seen)
I mean Kyng Henry and Prynce Edward's dayes,
  Quene Mary, and Elizabeth our quene.

He maryed was, though children he had none,
  And lyv'd in love ful thre and thirty yeres
With loyal spowse, whose name yclept was Jone,
  Who here entomb'd, him company now bears.

As he dyd lyve, so also dyd he dye,
  In myld and quyet sort, O happy man!
To God ful oft for mercy dyd he cry,
  Wherefore he lyves, let deth do what he can.

There were also in the old church of Greenwich, inscriptions in memory of Richard Bower and Clement Adams, Gentlemen of the Royal Chapel and Masters of the Children. Adams was Master in 1516 and Bower in 1548.

Of the private enjoyments and extra-official recreations of such a man as Tallis it is difficult to form an idea, our associations with him being entirely coloured by the cloistral gravity of his music. Yet a passage quoted by Hawkins, from the "Nugæ Antiquæ," even enables us to see a smile on the solemn visage of Master Thomas Tallis :—

"In a letter from Sir John Harrington to the Lord Treasurer Burleigh, mention is made of certain old monkish rhymes called 'The Black Saunctus or Monkes Hymn to Saint Satan.' The father of Sir John Harrington, who had married

a natural daughter of Henry VIII, named Esther, and was very well skilled, having learned it, as the letter says, in the fellowship of good maister Tallis, set this hymn to music in a canon of three parts, and King Henry was used in pleasant mood to sing it."

For the Roman service one of Tallis' most important compositions was his Mass in F (*Sine Titulo*). This, published by Breitkopf and Härtel, has been edited by Mr. R. R. Terry, organist of the Roman Catholic Cathedral, Westminster, where it may be heard admirably sung under his direction. Another important work was the magnificent collection of motetts in five and six parts, published in 1575 by Tallis and his pupil, William Byrd, conjointly, under the title of *Cantiones Sacræ*. Queen Elizabeth granted to the two composers, for the term of twenty-one years, a curious patent for the sole publication of vocal and instrumental music, as well as for the ruling and vending of music paper. The work was dedicated to the Queen in a Latin epistle, remarkable for the pureness and elegance of its diction. It is probable that this dedication was written by Richard Mulcaster, the distinguished high master of S. Paul's School. Prefixed to the book are some Latin verses with his name attached, in which a great compliment is paid to the Queen for her skill in music.

Tallis' share of the work consisted of the following motetts: *Salvator Mundi* (two settings), *Absterge Domine*, *In manus Tuas*, *Mihi autem*, *O nata lux*, *O Sacrum Convivium* (afterwards adapted to the words beginning, "I call and cry"), *Derelinquit impius*, *Sabbatum*, *Virtus et Potestas*, *Ille dum*

pergunt, *Procul recedant*, *Facti sunt*, *In jejunio*, *Si enim*, *Suscipe quæso*, and *Miserere nostri*.

Byrd's share, which consisted of twenty-nine pieces, was reprinted by the Musical Antiquarian Society, in 1842, under the editorship of William Horsley, who contributed a depreciative and unsatisfactory preface.

The fine collection of musical manuscripts bequeathed by Dean Aldrich to the Library of Christ Church, Oxford, includes sixteen motetts by Tallis —three for five, six, and seven voices, and the remainder for five voices. Other motetts and liturgical pieces are dispersed in various public and private collections.

Perhaps the most wonderful specimen of Tallis' abilities is his motett or "Song of Forty Parts," probably undertaken in emulation of one in thirty-six parts by Johannes Okenheim. It is divided up into eight choirs of five voices each. Dr. A. H. Mann, organist of King's College, Cambridge, who edited and published the work in 1888, mentioned in his interesting preface that only seven manuscript scores were then known to exist :—

(1) In the Library of Buckingham Palace. (2) In the Library of the British Museum. (3) In the Library of the Royal College of Music. (4) In the Library of the Madrigal Society. (5) In the Library of S. Michael's College, Tenbury. (6) In the possession of Mr. W. Reeves, music publisher, London. (7) A copy in his own possession made from vocal parts lent by Mr. Henry Leslie.

The copy at S. Michael's College, Tenbury, is in the magnificent collection of music formed by the Rev. Sir F. A. Gore Ouseley, and was bought about

the year 1820 by his father, the Right Hon. Sir Gore Ouseley. In this copy the words are not the original Latin ones (beginning *Spem in alium non habui*), but those of an English ode or address to Charles I when Prince of Wales :—

Sing and glorify Heaven's high majesty,
Author of this blessed harmony,
Sound divine praises with melodious graces,
This is the day, holy day, happy day for ever greeting,
Love and joy, heart and voice meeting,
Long live Charles princely and mighty,
In thy creation happy.

It is surmised that this adaptation was made by Orlando Gibbons in the reign of James I.

The reader is referred to Dr. Mann's edition, published by Weekes and Co., for a full description of the other copies. This motett was performed at Freemasons' Hall on 15 January, 1835, by the Madrigal Society and their friends, comprising one hundred vocalists, besides forty non-singing visitors. It was also sung a year later at the Anniversary Festival of the same society under William Hawes, the musical director, and another performance was given soon after its publication in 1889, conducted by Dr. Mann.

"Every earnest student should thoroughly examine this work, noting how the themes are fugued through the choirs, how the various sections of the great choral body are employed antiphonally, how long-sustained harmonies are occasionally varied by quickly changing successions of chords, and how imposing an effect is produced by the two rests for all the voices, especially the one before the last

clause, when thirteen of the voices stop on the chord of C, and, after a minim rest, all the forty enter on the chord of A. Everything an unaccompanied choir can do is required in this masterpiece of the polyphonic style."*

The only works published by Tallis in his lifetime were the *Cantiones Sacræ*, the four anthems in Day's Service Book, and nine tunes contributed to Archbishop Parker's *Whole Psalter, translated into English Metre* (1560). Of these tunes, one is the famous canon long associated with Bishop Ken's Evening Hymn. Another is the "Ordinal," or Hymn in the Office of the Ordering of Priests, "Come, Holy Ghost, Eternal God," set in Hymns Ancient and Modern (editions 1861–1889) to the hymn, "O Holy Spirit, Lord of Grace." Concerning this composition the Rev. W. H. Havergal (1793–1870), a great authority in his day on old English psalmody, observed: "A child may sing the tune, while manly genius may admire it."

The exact period when Tallis composed his well-known Service in the Dorian Mode is a matter of uncertainty. It was probably not written till after 1565, or it would doubtless have been included in Day's book. Rimbault mentions † that he once saw an ancient MS. copy of the Preces, Responses, and Litany for four voices in the handwriting of the Rev. James Clifford with the date 1570 appended, which date, he observed, had every appearance of being correct.

The complete service was first printed, but in single parts only, in the collection of Church music

* Davey, *History of English Music*, 147.

† Preface to his edition of Tallis' Service, 1845.

made by the Rev. John Barnard in 1641, to which we shall frequently have to refer, and, in chronological order, to fully describe.

Barnard printed the Preces and Responses, *Venite*, *Te Deum*, *Benedictus*, *Litany*, *Kyrie*, *Credo*, *Sanctus*, *Gloria in Excelsis*, *Magnificat*, and *Nunc Dimittis*. The next publication was in Boyce's *Cathedral Music* (1760). This was in score. Boyce omitted the *Venite*, but it was restored by Joseph Warren in his edition, published by Cocks and Co. in 1849. It may not be generally known that many of our earlier English composers set the *Venite* anthem-wise in their services. How far this manner of singing obtained in our cathedrals one is unable to determine. There are no instances of the canticle being so set after the Restoration, in 1660, until almost our own day, when examples are to be found in the services of J. L. Hatton in E, and Sir Frederick Ouseley in C. From its invitatory character the *Venite* demands that it should be sung to a simple chant in which all can join rather than to variable strains.

Of Tallis' complete Service, handsome editions were put forth in folio size by Thomas Oliphant in 1840, and by Dr. Rimbault in 1845. That of the latter contained a long and interesting preface, which was reprinted in octavo, together with the Preces, Responses, and Litany from the folio edition. John Bishop, the musical antiquary of Cheltenham, published a pretty rubricated edition of the Responses and Litany in 1844. This also had an instructive preface. Another edition about the same time was that by E. G. Monk, Precentor of S. Columba's College, Navan, Ireland, subsequently

Precentor of S. Peter's College, Radley, and from 1859 to 1882 organist of York Minster. This was incorporated in the Choral Service Book compiled by Monk for S. Columba's College in 1845.

The question as to whether Tallis originally harmonized the Responses and Litany in four parts or five has long been a disputed one, and will probably never be satisfactorily settled. Space will not permit a discussion here. Those wishing to read the arguments for and against are recommended to refer to the prefaces to the editions of Tallis by Bishop and Rimbault; to the Introduction to Jebb's *Choral Responses and Litanies;* to a pamphlet entitled *Practical Remarks on the Reformation of Cathedral Music* (1849); and to the preface to *The Book of Common Prayer with Plainsong*, published by the S.P.C.K. The Introduction to the Rev. H. E. Havergal's beautifully rubricated little volume, *The Preces and Litany set by Thomas Tallis for Four Voices* (1847), also affords much interesting information.

The five-part arrangement of Tallis is that now almost universally adopted; that is, the one printed for the first time by Barnard, and subsequently amended by Boyce and several other later editors. Modern versions are, of course, too numerous to specify. Apparently one of the best is that made by Sir George Martin for the use of S. Paul's Cathedral.* Another, equally admirable, is that printed by Mr. G. J. Tredaway, organist to the

* Tallis' Litany (after some years of disuse) was revived at S. Paul's, by order of Dean Secker, on 3 May, 1751, the Festival of the Sons of the Clergy. It appears that the collection at the church and dinner, and at the previous public rehearsal, with a

Duke of Newcastle at Clumber, in his *Vade Mecum for Church Choirs*. This is in four-part harmony, with the plainsong, or people's part, clearly indicated on a line by itself in the bass clef. An arrangement published by the S.P.C.K. is also good. Dean Aldrich stoutly maintained that the four-part arrangement was that originally made by Tallis. "The magnificent Litany of Tallis," he wrote to Dr. Fell, "was originally in four parts, with the plain-chant in the tenor. Barnard was the first who despoiled it." This version may be seen in Mr. Havergal's copy, made from one in Aldrich's handwriting among the MSS. bequeathed by him to Christ Church, Oxford.

Tallis' Litany, like the later settings by King, Loosemore, and Wanless, ends at the Lord's Prayer, and the Suffrages in the latter part have been arranged and harmonized by various hands. Among such arrangements are those by Dean Aldrich, Archdeacon Heathcote, Rev. John Finlayson,* Thomas Oliphant, John Bishop, and Robert Janes.†

During the "forties" of the last century the Feast of SS. Simon and Jude was set apart at Westminster Abbey as a "Tallis Day," when his complete service was sung at Matins, Holy Communion, and Evensong. This annual commemoration of Tallis was initiated at the suggestion of Sir John Rogers, Bart., an intimate friend of James Turle,

benefaction of £50 from the Apollo Academy, amounted to £1140, which was the largest sum ever before collected for the charity.

* Succentor and subsequently Prebendary and Treasurer of Christ Church Cathedral, Dublin. Born 1810; died 1882.

† Organist of Ely Cathedral, 1830 to 1866, and composer of the well-known "Ely Confession."

then the Abbey organist, an accomplished amateur musician and composer, and for some years President of the Madrigal Society.

Compared with his magnificent contrapuntal masses and motetts, Tallis' setting of the Canticles and Communion Service in the Dorian Mode cannot be considered his *chef d'œuvre*, as many still appear so to consider it, and one is unable to share the unbounded admiration expressed for it by Dr. Jebb in his book on the Choral Service. Archbishop Cranmer, when publishing his Litany, wrote to Henry VIII that the harmony should be note against note, one note to a syllable—that is, plain chords. In the Responses and Litany of Tallis' Service the shortness of the sentences causes no difficulty in using this style, but the desire for distinct articulation caused the composer to treat the whole service in the same manner. Thus his music, being in the Dorian Mode, with plain counterpoint in unbroken notes, and without points of imitation, is heavy and lugubrious in its effect. Several other composers contemporary with Tallis used the same mode, but with a more liberal use of figuration; consequently the effect is less monotonous. But as regards Tallis' composition, unless the pitch is raised a whole tone and marks of expression judiciously introduced, it becomes absolutely tiresome, especially with regard to the longer movements. Indeed, in the *Benedictus* a feeling of great relief is experienced when the *tierce de Picardie* is reached in the last verse of that Canticle.

There can be no doubt whatever that Tallis was much hampered by the regulations insisted upon by the Reformers in the composition of polyphonic

music for the new Liturgy. He could not have felt at home, so to speak, in the new style, and it must have been with genuine satisfaction that he was enabled to return to that natural to him in the composition of the *Cantiones Sacræ*.

With a few exceptions, all the anthems by Tallis printed with English words are adaptations from his Latin pieces. In Barnard's collection (1641) were the following, the words, in all probability, fitted by Barnard himself: "Blessed be Thy Name," "I call and cry," "O God, Whom our offences," "Wipe away my sins," and "With all our hearts." One of these ("I call and cry") was subsequently given by Boyce in his *Cathedral Music*. In the continuation of the same work by Arnold thirty years later there are two: "All people that on earth do dwell," and "Hear the voice and prayer," the second-named founded on the ancient hymn, *Christe, qui lux es et dies*. The publications of the Motett Society include three: "Blessed are those," "Great and marvellous," "If ye love Me" (an adaptation of the motett, *Caro mea vera est cibus*), as well as the two printed by Arnold. The anthems given in Day's book have been already noticed. A setting of the Ordination Hymn, "Come, Holy Ghost, our souls inspire," appeared anonymously in Edward Lowe's *Review* of his *Short Directions for the Performance of Cathedral Service* (1664). This is generally believed to be the composition of Tallis. It was republished in *The Parish Choir*, in readiness for use at the memorable consecration of the four colonial Bishops of Adelaide, Capetown, Melbourne, and Newcastle in Westminster Abbey on S. Peter's Day, 1847.

The Library of S. Peter's College, Cambridge, is rich in manuscript music by Tallis. Unfortunately many of the vocal parts are missing. Much of it was for the use of the unreformed service, including a setting of the Lamentations of Jeremiah. There is also an anthem, "Discomfit them, O Lord," a copy of which was made by Dr. Tudway for the collection of Church music scored by him for Lord Harley, now deposited in the British Museum. On the Museum copy there is a note by Tudway to the effect that the anthem was written by Tallis expressly for the service held at S. Paul's on 24 November, 1588, in thanksgiving for the defeat of the Spanish Armada. As Tallis died in 1585 this could not have been the case. The probability is that the words were adapted for the occasion to one of his Latin pieces.

In the services of our Church, Tallis' reputation rests upon the matchless harmonies with which he clothed the plainsong of the Responses and Litany. In a few of the publications of these harmonies the plainsong is given to the tenor voice; but in the generality of cases it is distributed among the other parts, by which it is inferred that Tallis intended his harmonies, with the mixture of plainsong, to be in some way independent. The people probably knew and sang the then familiar melodies to the Responses, the priest first setting the pattern; for the Responses are, in most cases, sung to the same notes as the Versicles or priest's part. In the present day, however, when the congregation sings with the choir, it invariably follows the treble counterpoint, and so the old plainsong is lost sight of.

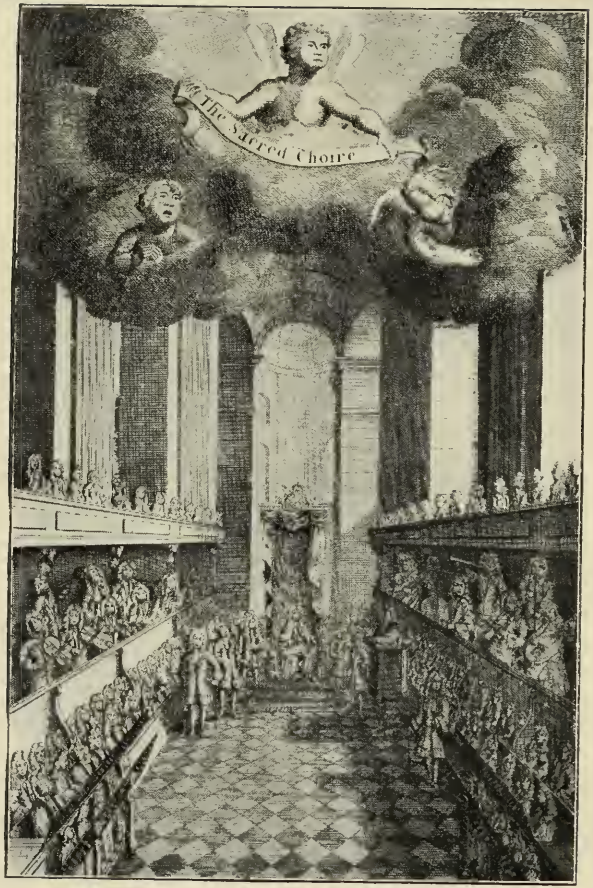
The portrait of Tallis which illustrates this

memoir is reproduced, together with that of Byrd, from an engraving for a History of Music by Nicholas Haym. In 1726 Haym issued proposals for the publication of this work, but not meeting with sufficient encouragement, the undertaking languished, and finally fell through.

A full-length figure of Tallis, by Henry Hugh Armstead, is among the sculpture at the podium of the memorial to the Prince Consort in Hyde Park.

The age of Elizabeth was, like that of her father, unquestionably a brilliant one as regarded the cultivation and encouragement of ecclesiastical music. The Queen herself, as is well known, was a skilful performer on the virginals. That she ever ventured into the domain of composition we are not told, but "two little anthems or thyngs in metre of hir majestie" were licensed to be printed in 1578. Thomas Fuller tells us "she was a good poet in English, and fluently made verses." * Certain it is that she spent annually £1576 on her musical establishment "of all kinds"—a large sum of money in those days. The Chapel Royal alone absorbed all the greatest musical talent in the kingdom, and "the Liturgy was officiated every day both morning and evening in the Chapel, with the most excellent voices of men and children that could be got in all the realm." † A later historian (Bishop Burnet) observes that the Queen had been "bred up from her infancy with a horror of Papacy, and a love for the Reformation; but yet, as her first impressions in her father's reign were in favour of

* *Holy State*, ed. Nichols, p. 295.
† Heylyn, *Ecclesia Restaurata*.



FRONTISPIECE TO WELDON'S "DIVINE HARMONY," REPRESENTING THE INTERIOR OF THE CHAPEL ROYAL AT WHITEHALL.

(See page 227.)



THOMAS TALLIS AND WILLIAM BYRD.

such old rites as he had still retained, so, in her own nature, she loved state and magnificence in religion as well as in everything else. She thought that in her brother's reign it had been stript too much of external ornament and pomp." In her chapel "the cross stood on the altar, and two candlesticks and two tapers burning."*

It now remains to close this chapter with short accounts of those Church musicians who were contemporaries of Tallis.

First in order comes RICHARD FARRANT, who was one of the Gentlemen of the Chapel Royal during the reigns of Edward VI, Mary, and Elizabeth, resigning his post in 1564 for that of Master of the Children at S. George's Chapel, Windsor, but returning to it in 1569. He was also, probably, joint organist of S. George's with John Merbecke. We obtain a sidelight on Farrant while he was at Windsor from Cumberland's *Account of the Revels at Court*, published by the Shakespeare Society in 1842 :—

> Payd upon the Counsayle's Warrante dated at Wyndsor the ij January, 1569, to Richarde Farrante, Scholem^{r} to the childeren of Wyndsor, by way of etc., for presenting a playe before Her Highness this Christmasse upon S. John's daye at nighte laste paste, vi^{li} xiij^{s} iii^{d}.

When Farrant returned to the Chapel Royal he was reinstated, as *The Old Cheque Book* informs us, in the room of Thomas Causton (5 Nov., 1569), the entry expressly stating "from Windsore." Another

* Strype, *Annals*, I, 275. Strype infers that the cross was a crucifix.

entry in the same book (p. 3) states that he died 30 November, 1580; and a further one (p. 56) gives the date 30 November, 1581. At all events, he died in one of those years, and not in 1585, as Hawkins supposes in his *History of Music*. Farrant had an allowance of £81 6s. 8d. as Master of the Children of S. George's Chapel, for their board and education. He lived in a house within the Castle precincts known as the "Old Commons," and seems to have retained the post, in conjunction with that at the Chapel Royal, until the time of his death.

As a composer of Church music Farrant was not prolific. The only pieces of his that have descended to us are a Morning, Ante-Communion,* and Evening Service in G minor, and two short, full anthems, "Call to remembrance" and "Hide not Thou Thy face," all printed by Boyce. The Service, though modelled on the simple harmonic style of Tallis, is certainly more developed. Figuration is more indulged in, and the longer movements are relieved by verse parts. Altogether, *Farrant in G minor*, by the perspicuity of its harmonies and its general solidity and solemnity of style, is admirably adapted to our worship. The original key of the service was A minor (Mode X), and in accordance with this a copy of the *Te Deum* and *Benedictus* has been issued by the Church Music Society. The copy at S. Peter's College, Cambridge, from which it seems to have been mainly derived, presents several variations from that furnished by Boyce in his *Cathedral Music*. The two anthems were for a long period used at Whitehall Chapel on Maundy Thursday,

* That is, containing the *Kyrie Eleison* and *Credo* only.

when the High Almoner (attended by the organist-in-waiting, and the priests, gentlemen, and children of the Chapel Royal) distributed the Royal Bounty among certain aged applicants. This interesting ceremony is now transferred to Westminster Abbey, and the anthems are varied each year.

Farrant is popularly known at the present day by the association of his name with the anthem, "Lord, for Thy tender mercies' sake." The history of this beautiful little composition is involved in some obscurity, both as regards the words and music. The former may be found with some variation in *Lydley's Prayers*, reprinted by the Parker Society in Bull's *Christian Prayers and Meditations*. So far as the music is concerned, it is exceedingly doubtful if Farrant were its author. From internal evidence it seems to be the production of a somewhat later era, and has been thought to be the composition of John Hilton, who was organist of S. Margaret's, Westminster, from 1628 to 1657. In the old manuscript part books at Ely Cathedral it is assigned to Hilton. Some slight variations appear in the score of this copy, and it is terminated by four bars of florid counterpoint on the word "Amen." Dr. Blow, when transcribing in 1686 a large collection of the compositions of his predecessors and contemporaries, assigned it without hesitation to Hilton. It was also considered to be his by Dr. Tudway, and by James Hawkins, organist of Ely Cathedral from 1682 to 1729. The words are given in Clifford's *Divine Services and Anthems* (1664), but with the name of Tallis subjoined as composer. They next occur anonymously in a scarce book of words of anthems published at York

in 1703 by Thomas Wanless.* They are not to be found in any subsequently printed book of words until that of the Rev. W. Mason, Precentor of York (1782), when the name of Farrant was appended. The music first appears in print in a collection called *The Cathedral Magazine*, published during the earlier part of the reign of George III. A copy exists at Christ Church, Oxford, in the autograph of Dean Aldrich, who has written the name of Farrant at the end, afterwards crossing it out and substituting that of Hilton. If the anthem were a product of the Tudor age, one would be inclined to attribute it to Tye, as it is much in the fugal style of his little motetts in *The Actes of the Apostles.*

Nathaniel Patrick is a composer of whose biography we know nothing beyond the fact that he was organist of Worcester Cathedral at the close of the sixteenth century. From an entry in the Stationers' Registers, 22 October, 1597, it appears that Thomas East had published *Songes of Sundrye Natures, whereof some are Divine, some are madrigalles and the rest psalms and hymns in Latin, by Nathaniel Patrick, sometyme Master of the Children of the Cathedral Church of Worcester and organist of the same.* No copy of this book appears to be extant.

* Full Anthems and Verse Anthems *as they are Ordered by the* Dean and Chapter *to be Sung in the* Cathedrall and Metropoliticall *Church* of S. Peters in York. *Collected by* Thomas Wanless, *Batchelor of Musick, and Organist there.* York : Printed by *John Jackson*, for and Sold by *Thomas Baxter, Book-Seller in Peter-Gate, York, 1703.*

In Cathedral music Patrick is solely represented by his Morning, Ante-Communion, and Evening Service in G minor, which, like Farrant's in the same key, is distinguished by solemnity and pathos. It was originally published by Arnold in the first volume of his *Cathedral Music*. Boyce regretted his inability to find room for it in his collection, alluding to the composer, with his habitual accuracy, as *Nathaniel* Patrick, whereas Arnold incorrectly assigned it to *Richard* Patrick, one of the lay-vicars of Westminster Abbey between 1616 and 1624.

All that need further be said of this service is that it is grave and beautiful music, with which it is folly to compare the futile compositions to which the ritual hymns of the Church are now too often set.

Nicholas Strogers is another composer upon whose biography musical history is silent, but he was certainly a contemporary of Tallis and Farrant. The only liturgical composition we possess by Strogers is a Morning and Evening Service in the Dorian Mode. In the Evening portion the *Deus Misereatur* is given as an alternative to the *Nunc Dimittis*, and the Morning portion has the *Venite* set anthem-wise. Contrapuntally, Strogers' Service is more developed than that of Tallis, and more movement is apparent. The *Amen* (in five parts) of the Gloria to the *Benedictus* is excellent. Altogether it may be pronounced a scientific composition. Both the late Dr. John Naylor, organist of York Minster, and Sir Frederick Ouseley esteemed it very highly. The former had it transcribed from

a large collection of MS. scores* in the Minster Library, and caused it to be regularly performed at the daily services. The latter also scored it, together with a number of other valuable Services of the same period, with the intention of publishing the result of his labours, but this was frustrated by his sudden and lamented death in 1889. These scores remain in a large quarto volume in the Library of S. Michael's College, Tenbury: a magnificent specimen of Ouseley's penmanship and of his intense application in the cause of our ancient Church music.

The MS. collection at S. Peter's College, Cambridge, contains a motett, *Domine, non est exaltatum*, signed "Nicholas Strogers," and probably an autograph. Clifford's *Divine Services and Anthems* (1664) contains the words by George Herbert, "Praised be the God of love," set by Strogers as an anthem. In the volume of Virginal music (erroneously known as Queen Elizabeth's Virginal Book) at the Fitzwilliam Museum there is a Fantasia by Strogers; and at the Music School, Oxford, there is an *In Nomine* by him in a collection of forty of these pieces, to which Tye was among the contributors.

Robert Whyte was a man of great renown in his time. He appears to have been subsequently forgotten and confused with later composers of the same name. A set of part-books at Christ Church, Oxford, contains many of his compositions. He is described therein as Bachelor of Arts, Bachelor of

* This was a very fine set of choir books, at one time belonging to the Rev. William Gostling, Minor Canon of Canterbury.

Music, and Organist and Master of the Choristers of Westminster Abbey. His name also appears in the list of organists of Ely Cathedral given by Precentor Dickson in his catalogue of the MS. music belonging to that church. He apparently held office there from 1562 to 1567, and was the successor of Tye. Three years later he went to Westminster Abbey, dying in the plague time, November, 1574. He was buried in S. Margaret's Church. His works are almost exclusively sacred, and generally to Latin words. Some of his motetts and anthems have been published by Mr. G. E. P. Arkwright, with others by George Kirbye, John Wilbye, and William Dawson. In the Christ Church collection, of which a beautifully illuminated catalogue was written by the Rev. H. E. Havergal in 1847, there are thirty motetts and anthems and five "Lamentations." One anthem of his, "The Lord bless us and keep us," was printed by Barnard. Another, "O praise God in His holiness," a noble composition for two choirs, was published in the second series of Burns' *Services and Anthems for Church Choirs* (1847).

William Mundy was among the composers whose services and anthems were printed by Barnard. He was the father of John Mundy, who probably succeeded Merbecke in 1585 as organist of S. George's Chapel, Windsor, and who died in 1630. Both musicians are mentioned in some clumsy verses at the end of a MS. collection of motetts and madrigals, transcribed in 1591 by John Baldwine, "singing man of Windsor." This volume is now in the King's Library at Buckingham Palace.

Recapitulating the celebrated composers of the time, Baldwine says :—

I will begin with Whyte, Shepperd, Tye, and Tallis,
Parsons, Gyles, Mundie, th' oulde one of the Queen's pallis ;
Mundie yonge, th' oulde man's sonne, and likewise others moe,
Theyr names would be too longe, and therefore I let them goe.

William Mundy was sworn in as a Gentleman of the Chapel Royal, 21 February, 1563, as "from Poules" (S. Paul's). Nothing is known of his biography, and the date of his death is unrecorded.

A service in D minor and four anthems by Mundy are in Barnard's collection. The anthem, "O Lord, the maker of all thing," is one of the four given by Barnard. In Boyce's *Cathedral Music* it is incorrectly assigned to King Henry VIII. Recent research, however, has proved that it is the undoubted work of John Shepharde. The circumstance of the words* being contained in the Compline Service in Henry VIII's Primer probably led Boyce and others into the error of attributing it to that sovereign.

In connection with Richard Farrant it should have been stated that he had a son, John, who was successively organist of Ely Cathedral, Hereford Cathedral, Christ Church, Newgate Street, London, and Salisbury Cathedral. Hawkins assigns the post at Christ Church, Newgate Street, to another John Farrant, but it is quite possible that all the above appointments were held in succession by the same man—a fact that can be proved, as Mr. John E.

* That is, of the hymn, *Te lucis ante terminum*

West mentions in his *English Cathedral Organists, Past and Present*, by reference to the Ely, Peterhouse, and other MSS., and also to various old part-books still extant.

A short Morning and Evening Service in the Dorian Mode, by John Farrant, remarkable as containing an early setting of the *Jubilate*, was erroneously assigned by Sir Frederick Ouseley, when including it in his *Cathedral Services by English Masters* (1853), to Richard Farrant. This composition was extracted by Ouseley from the choir-books of the Chapel Royal, S. James's, at the time the Rev. Charles Wesley, D.D., was Sub-dean.*

* Eldest son of Samuel Wesley, the distinguished organist and composer (d. 1837), and grandson of the Rev. Charles Wesley, one of the founders of Methodism. In 1833 he was appointed Chaplain and Confessor of the King's Household, and in 1847 he succeeded the Rev. John Sleath, D.D., as Sub-dean of the Chapel Royal. He died 14 September, 1859. In his official capacity he was present at the confirmation, coronation, marriage, and first churching of Queen Victoria, and also at the baptism and marriage of the Princess Royal. The position which he occupied brought him into personal intercourse with his kinsman, the Duke of Wellington, who was a constant attendant at the early Sunday morning service at the Chapel Royal (*vide* Rev. A. Cleveland Coxe's *Impressions of England*, 1855, p. 72 *et seq.*). A man of singularly retired tastes and feelings, Dr. Charles Wesley seldom came before the public. The patronage he enjoyed through the kindness of Bishop Blomfield supplied him with those duties which were exactly suited to his quiet and pious disposition. His father's talent for music did not descend to his son Charles. He had a good voice and a very correct ear for music, but the preference of his mind lay almost entirely in literature and theology.

CHAPTER III

COMPOSERS OF THE ELIZABETHAN AND EARLIER STUART PERIODS

One of the greatest composers flourishing in the earlier part of the sixteenth century was William Byrd, "never to be named," says his pupil, Thomas Morley, "without reverence." He lived at a period when the musical glory of England was supreme. The various biographical accounts we possess of Byrd are conflicting in their statements. Both S. Paul's Cathedral and the Chapel Royal claim him as one of their choristers. Rimbault asserts that he was brought up in the choir of the former, and that he was senior chorister in 1554, being then, as supposed, sixteen years old, when his name occurs at the head of the school in a petition for the restoration of certain obits and benefactions which had been seized under the Act for the Suppression of Colleges and Hospitals in the previous reign. This petition, which is preserved among the records of the Exchequer (Michaelmas Term, 1 and 2 Philip and Mary), was granted and confirmed by letters patent, 14 Eliz., and the payments continued to be received in 1841 by William Hawes, the then Almoner of S. Paul's.*

* Preface to Rimbault's edition of Byrd's Mass in D minor, for the Musical Antiquarian Society.

Byrd was undoubtedly a pupil of Tallis for the more advanced branches of his musical studies, as appears from the poem prefixed to their *Cantiones Sacræ* :—

> Tallisius magno dignus honore senex
> Et Birdus tantum natus decorare magistrum.

From 1563 until his resignation in 1572 Byrd was organist at Lincoln Cathedral. In 1570 he had been appointed one of the Gentlemen of the Chapel Royal, and he probably resigned the organistship of Lincoln, finding the two posts incompatible.

The *Cheque Book of the Chapel Royal* records the death of William Byrd on 4 July, 1623. In the entry he is styled "Father of Musicke," a title that may either mean that he was "Father of the Chapel," as the senior member has always been traditionally known, or it may have been in allusion to his great age; for if he was sixteen when his name appeared at the head of the S. Paul's Chorister's School, in 1554, he must have been eighty-five years old when he died. That he was considerably advanced in life there can be no doubt. Thomas Tomkins, one of his pupils, printed, in 1622, *A Collection of Songs to* 3, 4, 5, *and* 6 *parts*, one of which he dedicates to his "ancient and much reverenced master, William Byrd."

Byrd was law-abiding, though he suffered for conscience sake. The tendencies of the old members of the Chapel Royal to the Roman faith are confirmed by a passage in Morley's *Introduction to Practical Music*, where he says, "Fayrfax, Taverner, Shepharde, Mundy, Whyte, Parsons,

Mr. Birde, and divers others, who never thought it greater sacrilege *to spurn against the image of a saint* than to take perfect cordes of one kinde together."

Byrd wrote for the Latin service long after its suppression, or rather during its reintroduction in the short reign of Mary. The temporary restoration of this rite at S. Paul's is noticed by our historians. The continuator of Fabyan's *Chronicle* says, in 1553, "On S. Katherine's daye after evensong, began the Quere of Paules to goe about the steple singing with lightes after the old custome"; or, as Machyn more picturesquely puts it, "Katherine's light went about the battlements of S. Paul's with singing." * Grafton's *Chronicle at Large* (1570) tells us that on "the xxvii of August" that year "the service began again in Paules Church, after the Use of Sarum"; while from Strype we learn that on 18 October (S. Luke's Day), 1554, Philip, King of Spain, "came down on horseback from Westminster unto Paul's, with many Lords, being received under a canopy at the west end. There he heard Mass sung by Spaniards, a Spanish bishop celebrating." †

Byrd's compositions for the Roman service were numerous and important. They include the *Cantiones Sacræ*, in conjunction with Tallis, ob. 4to, 1575; *Liber Primus Sacrarum Cantionum*, 4to, 1589; *Liber Secundus Sacrarum Cantionum*, 4to, 1591; *Gradualia, ac Cantiones Sacræ, Liber Primus*, 4to, 1589; *Gradualia ac Cantiones, Liber Secundus*, 4to, 1610. Like all music printed at the time,

* Diary, 119.

† *Eccles. Mem.*, Vol. III, p. 201

these were issued in separate vocal part books. Byrd also wrote three Masses: (1) for three voices; (2) for four voices; (3) for five voices. All were published without title pages. That for five voices (in D minor) was edited in vocal score for the Musical Antiquarian Society, by Rimbault, in 1842, and an organ part was made and published by G. A. Macfarren. The others were supposed lost until 1888, when complete copies were discovered at Lincoln and in the Bodleian Library at Oxford. All have now been edited by Mr. W. Barclay Squire and the late Mr. W. S. Rockstro. These Masses, if adapted to English words, ought to prove welcome for use during certain seasons of the Church; while for choral societies, who do not disdain an occasional element of antiquarianism, their magnificent music may be studied with profit and pleasure.

In "A Catalogue of all the Musicke-Bookes that have been printed in England, either for Voyce or Instrument: sold by John Playford, at his shop in the Inner Temple, neare the Church doore," we find the following under the head of "Musick-Bookes in Quarto": *Bird's Kirries . . . 3 parts; Bird's Kirries . . . 4 parts; Bird's Kirries . . . 5 parts.* These "Kirries" are evidently so called from the *Kyrie*, or first movement of the Mass. Rimbault, who quotes the above from Playford's Catalogue in the Introduction to his edition of the D minor Mass, adds: "I have traced the one for three voices from 'A Catalogue of Ancient and Modern Musick-Bookes, both Vocal and Instrumental, with divers Treatises about the same, which will be sold at Deering's Coffee-House in

Popes-Head Alley, near the Royal Exchange, on Thursday, December 17th, 1691,' down to Bartleman's* Library, which was sold by White, of Storey's Gate, on the 22nd of February, 1822, when it again occurs in conjunction with that for four voices." Rimbault adds: "The original copy of the five-voiced Mass, although perfect, has neither title, date, or printer's name, but the authorship is clearly ascertained by the words, '5 Vocum. W. Byrd,' at the head of every page."

"From the appearance of the typography," he continues, "I am of opinion that (although composed between the years 1553 and 1558) it was not printed before the year 1580: the type I believe to be the same as that used by Thomas Este, the printer of Byrd's other works, except the *Cantiones quæ ab argumento sacræ vocantur &c.* by Byrd and Tallis."

If Rimbault's conjecture be correct, it will sufficiently account for the extreme rarity of the Mass, as it is not probable that in the reign of Elizabeth any great number of copies would have been printed, and it may also explain the reason of the publisher's not wishing his name to appear in the work.

There is no doubt that Byrd was often in trouble on account of his religion. Many of the old worthies, the founders of the musical part of our

* James Bartleman, the distinguished bass singer. He was a pupil of Dr. Cooke, and subsequently became Lay Vicar of Westminster Abbey and Gentleman of the Chapel Royal. He collected a fine library, rich in MSS. of Purcell, and was the first to revive the magnificent bass songs of that composer. He died April 15, 1821, and was buried in the West cloister of Westminster Abbey.

Cathedral service, were Romanists at heart. Indeed, it cannot be matter of surprise that they should have retained a predilection for the doctrine and ritual in which they had been brought up and educated.

In the Proceedings in the Court of the Archdeaconry of Essex, 11 May, 1605, we find the following entry :—

[Parish of] "Stondon Massie.* [*Contra*] Willielmum Bird et Elenam ejus uxorem.

"Presentantur for Popyshe Recusants : He is a Gentleman of the Kings Majesties Chapell, and, as the Minister & Church Wardens doe heare, the said William Birde, with the assistance of one Gabriel Colford, who is now at Antwerp, hath byn the chiefe and principall seducer of John Wright, sonne and heire of John Wright of Kelvedon, in Essex, Gent., & of Anne Wright, the daughter of the said John Wright the elder : And the said Ellen Birde, as it is reported, and as her servants have confessed, have [*sic*] appointed business on the Saboth daye for her servants of purpose to kepe them from churche ; And hath also done her best endeavour to seduce Thoda Pigbone, her nowe mayde servant, to drawe her to Poperie, as the mayd hath confessed : And besides hath drawn her mayde servants, from tyme to tyme these seven yeres, from comming to churche : And the said Ellen refuseth conference : And the minister & churchwardens have not as yet spoke with the said Wm. Birde, because he is from home," &c.

* Stondon Place, Essex, where Byrd was then living.

We also learn from the same *Proceedings* that "they," the Byrd family, "have been excommunicated these seven yeares." What was the end of the affair does not appear, for the above extract is all that Archdeacon Hale* has printed in his valuable *Series of Precedents and Proceedings in Criminal Causes, extending from the year* 1475 *to that of* 1640, *extracted from the Act-Books of Ecclesiastical Courts in the Diocese of London*, 1847.†

Rimbault had, in his valuable library, sold by auction at Sotheby's, after his death in 1876, a curious little volume, with the autograph signature of "Wm. Byrd." It was a violent attack on the Roman Catholic religion, by one J. Hull, who subscribed his name at the end of the address "To the Reader." Its title ran as follows: *The Vnmasking of the Politike Atheist. The second Edition, corrected and amended. At London, Printed by Felix Kyngston for Ralfe Howell, dwelling in Paules Churchyard neare the great North-doore, at the Sign of the White Horse*, 1602. What was Byrd's reason for possessing this volume, and furthermore identifying it with himself by his signature on the title page? It was probably to blind those who came to search among his papers.

As a composer for the reformed liturgy the name of Byrd is chiefly associated with his Morning, Ante Communion, and Evening Service in D minor. This composition was first printed, in parts, by Barnard, and subsequently, in score, by Boyce. It is a noble setting, marked by gravity,

* The Ven. William Hale Hale, Archdeacon of London. Canon Residentiary of S. Paul's, 1840 to 1870.

† Essex was, at that time, in the diocese of London.

sweetness, and devotional spirit. In several passages the writing is for five voices, while the Nicene Creed is almost entirely for six voices. The composer frequently uses the key of F, the relative major, notably in the *Benedictus*, thereby reminding us much of the early contrapuntal style of Orlando Gibbons in his celebrated Service.

In the Ouseley MS. score-book at Tenbury, referred to in connection with Strogers, there is a *Venite* by Byrd, forming part of the D minor Service, given by Barnard, but not republished by Boyce. There are also two Evening Services, one in G major, " with verses to the organs " (denoting an independent organ accompaniment to the incidental solos); the other in C major, for five voices throughout. These were also scored by Ouseley from Barnard's parts.

As regards anthems, the numerous compositions bearing Byrd's name are, with a very few exceptions, adapted from various pieces in his collections of Latin music. Thus the five-part, " O Lord, turn Thy wrath," is adapted from the *Ne irascaris* and its more familiar sequel, " Bow Thine ear," from the *Civitas sancti tui*, in the *Cantiones Sacræ*. Both were printed by Barnard and Boyce. Crotch, in one of his Lectures at Oxford, gave it as his opinion that " Bow Thine ear " was one of the finest pieces of Church music of its kind ever composed. The whole composition is a most plaintive wail, culminating in the solemn cry, " Sion, Thy Sion, is wasted quite," the passage, " desolate and void,"* being reiterated by the basses with wonder-

* *Desolata est* in the original.

ful effect. Another anthem printed by Barnard and Boyce was "Sing joyfully," for six voices. The former printed two sets of Preces, with their accompanying Psalms, "O clap your hands" and "Save me, O God," together with two full anthems, "O Lord, make Thy servant Charles" and "Prevent us, O Lord"; also five verse anthems, "Christ being raised," "Christ rising," "Hear my prayer," "O Lord, rebuke me not," and "Thou God that guidest."

The Motett Society's publications contained three anthems by Byrd: "Bless the Lord, ye His angels," "Prevent us, O Lord," and "Save me, O God," the two last from Barnard. The Rev. Sir W. H. Cope, in his *Anthems by Eminent Composers of the English Church* (1850), printed one, "I will not leave you comfortless," from the second book of *Gradualia;* and John Hullah, in his *Vocal Scores* (1847), gave another, "Sing unto God." One of the most recent adaptations is "The souls of the righteous," from the *Justorum Animæ*, in the *Gradualia*, Book II.

In the first volume of *Euterpe*, a collection of madrigals and other music of the sixteenth and seventeenth centuries, published under the auspices of the Oriana Madrigal Society, in 1905, there is an exceedingly beautiful and melodious anthem by Byrd, "Come, let us rejoice," for first and second treble, alto, and tenor, edited, from the *Psalms, Songs and Sonnets*, by Mr. C. Kennedy Scott.

The collection at S. Peter's College, Cambridge, is rich in Byrd's music. There are to be found in it two sets of Preces, for the Epiphany and the Ascension, an unfinished Service in F, a Latin

Te Deum in D minor, and the anthem, "O Lord, make Thy servant Charles," which in all likelihood is an adaptation of that sometimes used at the Latin service before the Convocation of the Province of Canterbury at S. Paul's, as in 1640 and 1661. Among the Aldrich MSS. of Christ Church, Oxford, are forty motetts by Byrd. A very fine and solemn setting of the Responses and Litany was printed by Jebb in his *Choral Responses*.

The masterly Canon, *Non nobis Domine*, generally acknowledged to be Byrd's, is not to be found in any of his recognized works. It was attributed to Byrd by Dr. Pepusch in his *Treatise on Harmony* (1730). Tudway, in his Harleian collection before alluded to, assigns it to Thomas Morley, while upon the authority of Carlo Riciotti, in a concerto published by him at Amsterdam in 1740, it is stated to be the work of Palestrina. The subject of the Canon seems to have become common property, for it has been used by Palestrina in his madrigal, "When flowery meadows," while Byrd employs it himself in *Sed Tu, Domine*, the second part of *Tristitia et anxietas* in the *Cantiones*. Handel, Bach, Mozart, Mendelssohn, and others have used the subject, but, as Mr. W. A. Barrett has observed, "the treatment is probably Byrd's, and could only have been mistaken for the work of Palestrina, because the Canon, engraved on a golden plate, is preserved in the Vatican, and being without a composer's name attached to it, an Italian would naturally be inclined to attribute a work of such excellence to the father of ecclesiastical music in his country."*

* *English Church Composers*, 40.

Byrd's skill and resource in instrumental composition were extraordinary. Some idea of this may be gained from the Fitzwilliam Virginal books. Together with Dr. John Bull and Orlando Gibbons, he contributed to the celebrated collection of virginal pieces published under the title of *Parthenia, or the Maidenhead of the first music that ever was written for the Virginalls* (1611).

As a writer of madrigals Byrd won great renown. Twenty-nine of these pieces were printed for him in a miscellaneous collection : *Psalmes, Sonnets and Songs of Sadness and Pietie, made into Music of five parts &c.—by Thomas East, his "Assign," and sold at the dwelling-house of the said T. East, by Paul's Wharfe*—1588. This collection, which contains Byrd's oft-quoted reasons for learning to sing, was dedicated to Sir Christopher Hatton. The book is fully described by Thomas Oliphant in his *Musa Madrigalesca.**

Thomas Peacham, in his *Compleat Gentleman*, published in 1622, there alludes to Byrd's sacred music, saying that "for motets and musicke of pietie and devotion, as well as for the honour of our nation as for the merit of the man, I preferre above all others our Phœnix, Mr. William Byrd, whom in that kind, I know not whether any may equal."

The "scoller of William Byrde" was Thomas Morley, whose fame rests mainly upon the Can-

* A collection of the words of Madrigals, Ballets, Roundelays, etc., chiefly of the Elizabethan age. The remarks and annotations contain some valuable matter, but are too frequently disfigured by frivolity unworthy of the subject. The book was published by Calkin and Budd in 1837, and dedicated to Sir John Rogers, President of the Madrigal Society.

zonets, Ballets or Fa La's, and Madrigals, which are still the delight of our various choral bodies. Of his biography little is known. He appears to have been a pleasant man, and certainly was the greatest musical authority of his time. Born in 1557, he graduated as Bachelor in Music at Oxford in 1588, and was admitted a Gentleman of the Chapel Royal in 1592. Before 1591 he was certainly organist of S. Paul's Cathedral. When Queen Elizabeth was in progress at Elvetham in Hampshire during that year "a notable consort of six musicians so highly pleased her that she gave a new name unto one of those *pavans* made long since by Master Tho. Morley, then organist of S. Paul's Church."*

In 1597 Morley printed his *Plaine and Easy Introduction to Practicall Musicke*, which he dedicated "To the most excellent Musician, Maister William Birde, one of the Gentlemen of Her Majestie's Chappell." The book is in the quaint style of Isaak Walton, and cast in the form of a dialogue, wherein a master, his scholar, and a person competently skilled in music are the interlocutors. It was translated into several languages, and an edition was demanded so late as 1771.

Morley's reputation is said to have been greatly promoted in England by his *Plain and Easy Introduction.* Burney charges him with having borrowed, without acknowledgment, many examples of useful information, in old counterpoint, from the compendium of an Italian named Tigrini: a venial offence, and possibly a mere accidental omission. This fact, however, shows in him a due appreciation

* Nichols' *Progresses of Elizabeth*, III, 108.

of the merits of the Italians and a good knowledge of their works. As a writer on science, he could appeal to no higher authority. His book was actually republished, as before stated, in the last century, for want of a better, under the very nose of Dr. Burney, with whom he is evidently no favourite, and who faintly eulogizes him as "a studious and learned musician." However, the Burial Service by Morley, which Boyce has preserved, and which was performed at the funeral of George II, is highly commended for its solemn effect by the Doctor, who was a listener on the occasion.

Under the patronage of the Earl of Nottingham Morley undertook, in 1600, the collection and editorship of the famous collection of madrigals known as *The Triumphs of Oriana*, inviting the most celebrated composers of the day to assist him, and contributing two compositions himself. This work, it is said, was intended to soothe the melancholy of the declining years of Queen Elizabeth, who, in the guise of Oriana, complacently heard herself addressed in strains of romantic and even religious adoration, lulled at sixty-eight into the pleasing dream that she still captivated all hearts. One peculiarity of the Oriana madrigals is that they chiefly end with the burden, "Then sang the shepherds and nymphs of Diana—'Long live fair Oriana.'" The exceptions are in two, which were composed after the Queen's death, and where the ending is changed into, "In Heaven lives Oriana." These closes, which are often distinguished by a grand augmentation of subject in the bass, and a knot of close counterpoint in the upper parts, are often of a character too

religious and elevated to be addressed to any sublunary being.

The plan of this work was not entirely original. It was preceded in point of actual composition, if not in publication, by an Italian collection of madrigals, *Il Trionfo di Dori*, in which the same refrain, *Viva la bella Dori*, runs through every one of the twenty-nine works contributed. Luca Marenzio, Palestrina, and Constanza Porta are among the composers of this work.

In *The Triumphs of Oriana* we find such masterpieces as "All creatures now are merry-minded," by John Benet; "As Vesta was from Latmos hill descending," by Thomas Weelkes; "Hark! hear you not a heavenly harmony," by Thomas Bateson; "With wreaths of rose and laurel," by William Cobbold; and "Hard by a crystal fountain," by Morley himself. A fine edition of *The Triumphs of Oriana* was published in 1815 by William Hawes, of the Chapel Royal and S. Paul's, for many years (1809–1846) Conductor of the Madrigal Society. It has an interesting preface.

Between 1593 and 1600 Thomas Morley published ten books of Canzonets, Madrigals, Ballets, Consort Lessons, and Aires, both original and selected. In 1807 a selection from the Canzonets and Madrigals was judiciously edited by the Rev. W. W. Holland, Minor Canon of Chichester, and the Rev. W. Cooke, Succentor of Hereford. The present writer has in his library a complete collection of the Canzonets, Madrigals, and Ballets. It is in manuscript score, and belonged, at various times, to the Rev. John Awbery, rector of Stratfieldsaye (1772), and to the Rev. Gilbert Heathcote,

Archdeacon of Winchester. Here are such gems as "When lo! by break of morning," "Fire, fire, my heart," "April is in my mistress' face," and "Now is the month of Maying."

None of Morley's compositions for the Church were printed in his lifetime. Barnard gave his Services, in D minor and G minor, and a verse anthem, "Out of the deep." His fine Burial Service in G minor, sung at the funeral of George II in Westminster Abbey, 11 November, 1760,* and the earliest part-music set to that portion of our liturgy, was given by Boyce in the first volume of his *Cathedral Music*.

In Burns' *Services and Anthems for Church Choirs* (1846) there is a four-part anthem, "O give thanks," from the *Introduction to Music;* a motett for four voices, *Nolo mortem peccatoris* ("Father, I am Thine only Son"), has been edited by Mr. W. Barclay Squire for *The Bach Choir Magazine;* and "Alleluia," a canzonet in six parts, has been printed in the sixth volume of *Euterpe*. In the Rev. W. Dechair Tattersall's *Improved Psalmody* (1794) Merrick's version of Psalm VIII. is set to an adaptation from Morley by John Stafford Smith.

The double chant in D minor, erroneously assigned in many collections to Thomas Morley, was the composition of William Morley, Mus.B., one of the Gentlemen of the Chapel Royal, who died in 1721. In Thomas Morley's time the psalms were sung to the Gregorian Tones, with "more solemn composures" (i.e. Services) for the

* Horace Walpole, describing the funeral in one of his Letters, sneeringly remarks, "The fine chapter, [!] 'Man that is born of a woman,' was chaunted, not read."

Canticles.* Neither the single nor the double form of the Anglican chant had then been invented.

The date of Thomas Morley's death is uncertain, but the entry in the Chapel Royal Cheque Book—"1602. George Woodson (from Windsore) was sworne the 7th of October in Thos. Morleye's roome"—probably records it.

The name of JOHN BULL should have a place among the musicians of this period. He was a pupil of Blitheman, and, after holding the appointment of organist of Hereford Cathedral from 1582 to 1585, became, in 1591, organist of the Chapel Royal.

Although Bull wrote voluminously for the Church only one composition of his has come down to us. This is the five-part anthem, "O Lord, my God. I will exalt Thee," in Boyce's *Cathedral Music*, An ancient organ-book in the possession of the present writer contains this anthem set to the Epiphany Collect, "O God, Who by the leading of a star." This is headed "The Star Anthem," and its composition was, in all probability, exacted by the service annually held at the Chapel Royal on the Feast of the Epiphany, when the symbolical offerings of gold, frankinsense, and myrrh were, and still are, made by the sovereign. The words from Isaiah xxv. 1, 4, 8, 9 were, in all likelihood,

* Morley himself in his *Introduction* says, "Churchmen have devised certain notes commonly called the eight tunes, of which the tenor be the plainsong. Here they be"—and then follows the ancient church form of recitation in a four-part harmony. Some of Morley's arrangements will be found in the *Parish Choir*.

fitted to the same music afterwards, as being more adapted for general use.

Bull was a Doctor in Music of the Universities of Oxford and Cambridge, and in 1596, upon the recommendation of Queen Elizabeth, was appointed the first Professor of Music at Gresham College. Although unable to compose and read his lectures in Latin, according to the founder's original intention, such was Bull's favour with the Queen and the public that the executors of Sir Thomas Gresham, by the ordinances of 1597, dispensed with his knowledge of the Latin language, and ordered "the solemn music-lecture twice every week, in manner following, viz., the theoretique part for one half hour or thereabouts, and the practique by concert of voice or instruments for the rest of the hour, whereof the first lecture *should* be in the Latin tongue and the second in English; but, because at this time Mr. Dr. Bull, who is recommended to the place by the Queen's Most Excellent Majesty, being not able to speak Latin, his lectures are permitted to be altogether in English, so long as he shall continue in the place of music-lecturer there."*

In 1601 Bull went abroad for the recovery of his health—at least, so he gave out—and during his absence Thomas Byrd, son of William Byrd, was permitted to act as his deputy. Travelling incognito in France, he visited S. Omer. Antony à Wood† tells a story of a feat performed by him there. Hearing of a celebrated musician, he applied to him, as a novice, to see and admire his works. The musician showed him a piece of music in forty

* Ward's *Lives of the Cresham Professors.*

† *Fasti Oxonienses*, I, 235, edit. Bliss.

parts, and challenged any one in the world to add one more to it. Bull begged for pen, ink, and paper, and to be locked up for two or three hours, at the end of which time he had added forty more parts. The musician thereupon being called in "burst out into a great ecstacy," and declared that "he that added those forty parts, must either be the devil or Dr. Bull." Hawkins copies this story from Wood, and remarks upon the exclamation—"Perhaps it was suggested by the recollection of that of Sir Thomas More, 'Aut tu es Erasmus aut Diabolus.'"

After the death of Elizabeth, Bull retained his post at the Chapel Royal, and his fame as an organist and performer on the virginals was widely spread. "Indeed," says Antony à Wood, "he was so much admired for his dexterous hand, that many thought there was more than man in him." Two pieces of his—Fantasias on the plainsong melody *Vexilla Regis* and a Flemish Chorale—have been arranged for the organ by Mr. J. E. West in Novello's series of *Old English Organ Music*. He contributed seven virginal pieces to *Parthenia*, and there are many others in the Fitzwilliam Virginal Book.*

In 1607 Bull resigned his professorship at Gresham College, and in 1613 we learn from the Chapel

* At the International Inventions Exhibition, held in London in 1885, an interesting concert of sixteenth and early seventeenth century Church music was given on 14 July, under the direction of the late Mr. W. S. Rockstro. The choral numbers included Palestrina's *Missa Brevis*, Allegri's *Miserere*, and the following anthems: "Rejoice in the Lord" (Redford), "If ye love Me" (Tallis), "Call to remembrance" (Farrant), and "Almighty and Everlasting God" (Gibbons). Among the instrumental items was one of Bull's virginal pieces—an arrangement of "Een Kindeken is uns geboren" ("A little Child is born to us").

Royal Cheque Book that "John Bull, Doctor of Musicke, went beyond seas without license and was admitted into the Archduke's service." No valid reason can be assigned for Bull's leaving the country. Doubtless he had turned Romanist.

For a long time the subsequent life of Bull was merely conjecture, until a letter written by the Chevalier Leon de Burbure to Dr. Rimbault during the earlier "sixties" cleared the matter up. "The only facts that I have discovered," wrote the Chevalier, "are that he became organist of Notre Dame at Antwerp in 1617 in the place of Rumold Waelrent, deceased; and that in 1620 he lived in the house adjoining the church on the side of the Place Verte, in which the *concierge* of the Cathedral had lived; that he died on the 12th or 13th of March, 1628, and was buried on the 15th of the same month in the Cathedral where he had been organist. I do not know that the Cathedral of Antwerp ever possessed any MSS. of Dr. John Bull, but at all events there have remained no traces for a long time."

The name that this composer bore—that by which the Englishman generally is familiarly called—has induced some well-meaning but easily satisfied people to assign to him the authorship of the National Anthem.

Thomas Tomkins, who was, in 1621, appointed gentleman and one of the organists of the Chapel Royal, and who afterwards became organist of Worcester Cathedral, was a pupil of Byrd. He was a member of a family (says Burney) which "produced several able musicians during the sixteenth

and seventeenth centuries." His father, the Rev. Thomas Tomkins, was " Chanter " or Precentor of Gloucester, and the author of an account of the Bishops of that see. His brother, John Tomkins, was organist of S. Paul's from 1621 to 1638, his gravestone in the old Cathedral recording the fact that he was " organista sui temporis celeberrimus "; while another brother, Giles Tomkins, was, from 1631 to 1668, organist of Salisbury Cathedral.

Thomas Tomkins was the composer of a large quantity of Church music, published under the collective title of *Musica Deo Sacra et Ecclesiæ Anglicanæ*. This was printed in five-part books, including an organ part (*Pars Organica*), and contained five services and no less than one hundred and five full and verse anthems. One anthem, " O praise the Lord, all ye heathen," is for twelve voices. Many of these compositions were written for the use of the Chapel Royal in the time of Charles I, when service was choral, twice daily. The *Musica Deo Sacra* was printed in 1668 by William Godbid in Little Britain, and sold by Timothy Garthwait in Little S. Bartholomew's Hospital. Shortly before that it was advertised as " to be had at the Chaunter's [i.e. the Precentor's] house, Westminster." The work is now extremely scarce. Sir Frederick Ouseley purchased a copy while he was curate at S. Paul's, Knightsbridge, in 1849, and it is still in the magnificent library of music formed by him at S. Michael's College, Tenbury. Sir Frederick reprinted the first piece in the book—a Service in C major, consisting of *Venite*, *Te Deum*, *Benedictus*, *Kyrie*, *Credo*, *Magnificat*, and *Nunc Dimittis*—in his *Cathedral Services by English*

Masters (1853). Five years previously Joseph Warren printed the same Service, without the *Venite*, in the appendix to his edition of Boyce's *Cathedral Music*. The harmony, much in the style of Byrd, is very solemn.* Of the anthems, three, for five voices, were selected by Sir W. H. Cope for his collection, *Anthems by Eminent Composers of the English Church* (1850). Two of these have recently been reprinted by Novello.

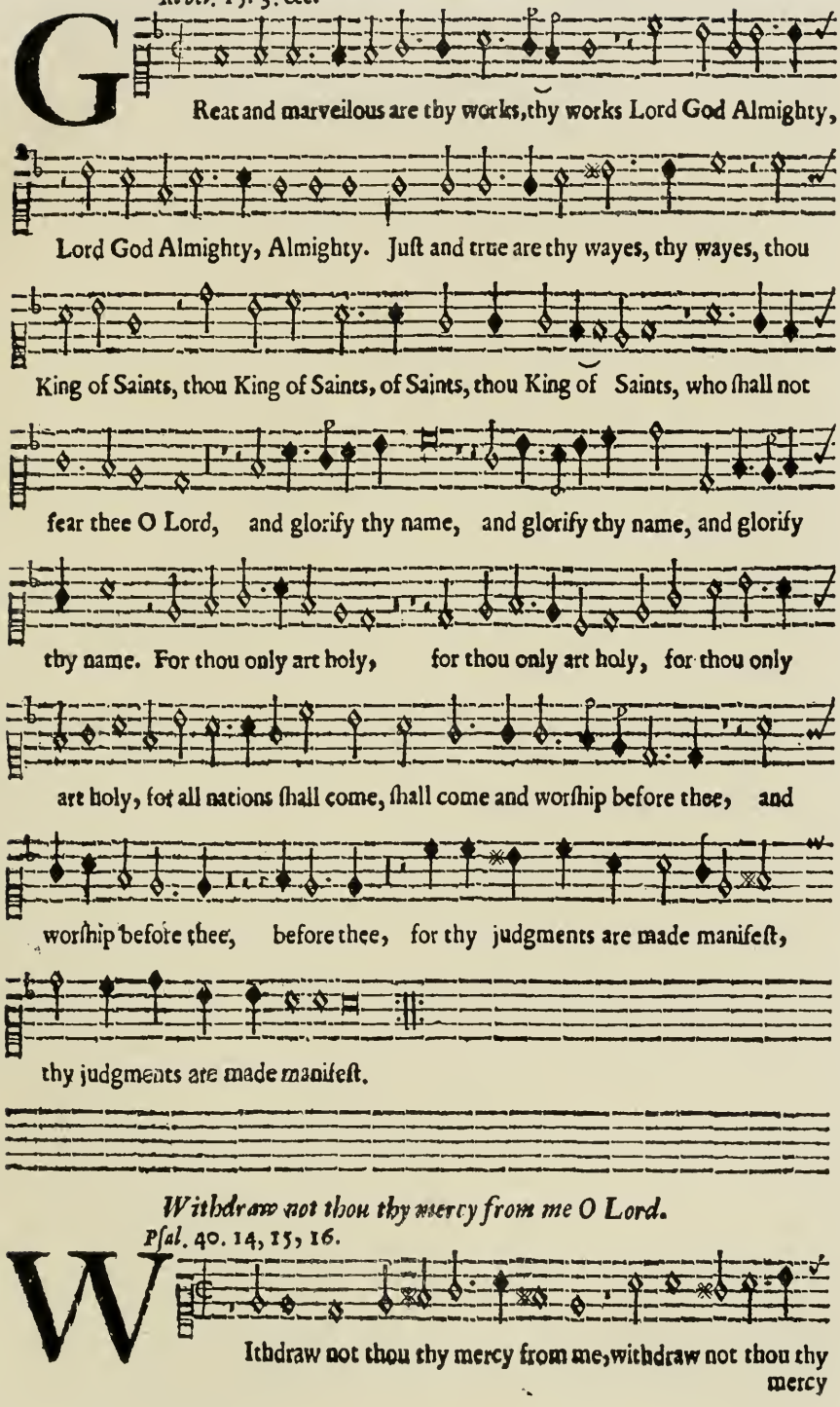
Fétis (*Biog. Univ. des Musicians*) mentions that a manuscript collection of Tomkins' pieces for the virginals was in the possession of a M. Farrenc. A collection of "Songs" by Tomkins, consisting of sacred and secular madrigals (one of which is dedicated to "my ancient and much reverenced master, Mr. Byrd"), was published in 1622.

Thomas Tomkins died in 1656. In the parish register of Martin-Hussingtree, Worcestershire, is the following entry: "1656. Buried Mr. Thomas Tomkins, organist of the King's Chapel, and of the Cathedral of Worcester, June 9." In Thomas Abyngdon's *Antiquities of Worcester Cathedral* (1727, p. 77) is preserved an epitaph on "Alicia, the wife of Thomas Tomkins, one of the Gentlemen of His Majestie's Chappell Royal, a woman full of faith and good works. She dyed the 20th of Jan., 1641."

We now come to Orlando Gibbons, not only "one of the rarest musicians and organists of his time," as Antony à Wood calls him, but one of the finest musical geniuses that ever lived. As a vocal composer, and in the grace and scientific construction of his parts, Gibbons certainly surpassed

* Remark, especially, the last verse of the *Te Deum*.

Revel. 15. 3. &c.



Withdraw not thou thy mercy from me O Lord.

Pſal. 40. 14, 15, 16.

FAC-SIMILE OF A PAGE FROM THOMAS TOMKINS' "MUSICA DEO SACRA," 1668.

(By kind permission of the Rev. John Hampton, Warden of S. Michael's College, Tenbury.)

his age. Unfortunately, as in the case of Tallis and Byrd, there are but scanty materials from which to construct a satisfactory biography of Orlando Gibbons, and all that we know of him has been told over and over again.

Born at Cambridge in 1583, he was the son of William Gibbons, who on 3 November, 1567, was admitted one of the "waytes" of that town, with the annual fee of 40s. In the Corporation Common Day Book of Cambridge there are several entries referring to William Gibbons. Orlando became a chorister in King's College under his brother Edward. In the years 1601, 1602, and 1603, doubtless after the breaking of his voice, he was paid by the College various sums, ranging from 2s. to 2s. 6d., for the music he composed "in festo Dominæ Reginæ"; and at Christmas, 1602 and 1603, similar payments were made to him for music for the Feast of the Purification. On 21 March, 1604—aged twenty-one—he succeeded Arthur Cock as organist of the Chapel Royal, and two years later was appointed organist of Westminster Abbey in succession to John Parsons. In 1606 he took the degree of Bachelor in Music at Cambridge. In 1619 he had been made one of his "Maties Musicians for the virginalles to attend in his highnes privie chamber, at XLVI^{li} p. ann."

In 1622, William Heather, who four years later founded the Professorship of Music at Oxford, and who was an intimate friend of Camden, the great historian and antiquary, was deputed to carry a deed of gift to Piers, the Vice-Chancellor of the University, founding a Lectureship in History. In return for this Convocation conferred on Heather,

who was a musician by profession, and a Gentleman of the Chapel Royal, the degree of Bachelor and Doctor in Music. This is the first recorded instance of "accumulation" of the two degrees. It is said that Heather's exercise was written for him by Orlando Gibbons, who took the degree of Doctor in Music at the same time—having graduated as Bachelor in the same faculty at Cambridge in 1606—and there is extant a copy of Gibbons' eight-part anthem, "O clap your hands," with the inscription, "Dr. Heather's Commencement Song, composed by Dr. Orlando Gibbons." Evidently no "declaration" was required in those days. Probably, Convocation allowed this irregularity, since Heather's degree was of an honorary nature, and was given at Camden's request as a return for a very munificent gift to the University.*

In May, 1625, Charles I commanded Gibbons to compose an Ode on his marriage with Henrietta Maria of France, and the organist of the Chapel Royal was required to attend his royal master to Canterbury, where the ceremony was to take place. Nothing is known of this Ode, and we have no account of the music performed at the wedding. The Cathedral records give some brief notices of matters connected with the event. The organ was put in order, and two Scholars were paid for "proclaiming the King."

While at Canterbury, Gibbons was seized with apoplexy, and died on Whitsun Day, 5 June, at the early age of forty-two. Five years before, Henry Everseed, a drunken Groom of the Vestry of the

* Abdy Williams, *Degrees in Music*, 79.

Chapel Royal, had badly hurt him. He was buried in the north aisle of the Cathedral nave. In the Register of Burials appears: "1625, June 6th. Orlando Gibbins" (*sic*). There is a bust to his memory, with the subjoined inscription, given in Dart's *History and Antiquities of the Cathedral Church of Canterbury* (1726):—

Orlando Gibbons, Cantabridgiæ inter Musas et Musicam nato, sacræ R. Capellæ Organistæ, Sphærarum Harmoniæ digitorum; pulsu æmulo cantionum complurium quæque eum non canunt minus quam Canuntor Canditori; viro integerrimo et cujus vita cum arte suavissimus moribus concordissime certavit ad nupt: C. R. cum M. P. Doroberii accito ictuque heu sanguinis crudo et crudeli fato extincto, choroque cælesti transcripto die Pentecostes A.D.N. MDCXXV. Elizabetha conjux septemque ex eo liberorum parens, tanti vix doloris superstes merentissimo mærentissima posuit.

Dart's translation:—

To Orlando Gibbons of Cambridge, born among the muses and music: organist of the Royal Chapel; emulating by the touch of his fingers the harmony of the spheres; composer of many hymns which sound his praise no less than that of his Maker; a man of integrity whose manner of life and sweetness of temper v'yd with that of his art: being sent for to Dover to attend the nuptials of King Charles and Mary; he died of the small pox, and was conveyed to the Heavenly choir on Whitsun Day, anno 1625. Elizabeth, his wife, who bore him seven children, little able to survive such a loss, to her most deserving Husband hath, with tears, erected this monument.

It will be observed that Dart's translation is rather free, but there is one phrase for which "free" is a gentle word. He renders *ictu sanguinis crudo* "small pox." Yet until the discovery by Mr. W. Barclay Squire among the State Papers in

the Record Office of a curious letter from Sir Albertus Morton, one of the Secretaries of State of Charles I, to his fellow secretary, Lord Edward Conway, which showed that the cause of Gibbons' death was not smallpox, all memoirs of the composer have accepted Dart's translation. The medical certificate of Gibbons' death states that he was attacked by lethargy, passing into convulsions, "then he grew apoplecticall and soe died." The symptoms are exactly to be diagnosed.

A replica, by Mr. A. G. Walker, of the remarkably fine bust of Gibbons at Canterbury, has lately been placed in Westminster Abbey, close to the site of the organ, when the great composer played upon it three centuries ago. This memorial, the gift of Mr. C. T. D. Crews, a Past Master of the Musicians' Company, was unveiled on 5 June, 1907, the anniversary of Gibbons' death, the opportunity being taken of holding a grand Gibbons Commemoration, when, at Evensong, the whole of the music, with a few trifling exceptions, was selected from his works. This unique function must be still fresh in the minds of many readers.

All Gibbons' compositions for the Church were published posthumously. His celebrated full Service in F was first printed in Barnard's part books, together with a "Second" or Verse Service in D minor, a set of Preces, and four full anthems: "Almighty and Everlasting God" (4 voc.), "Deliver us, O Lord" (4 voc.), "Hosanna to the Son of David" (6 voc.), "Lift up your heads" (6 voc.), and a verse anthem, "Behold, Thou hast made my days." Boyce reprinted the Service in F and the full anthems (except "Deliver us, O Lord"), with the

noble eight-part "O clap your hands," and its sequel, "God is gone up," in addition.

In 1873 Sir Frederick Ouseley edited *A Collection of the Sacred Compositions of Orlando Gibbons* (of which the scores were not contained in Boyce's Collection), from the original MSS. and Part Books, together with a transposed organ-part to some of his published works.* When Ouseley undertook this work he had no idea of the difficulties which he would have to overcome, nor of the hindrances which would beset him during its progress. He merely alluded to them in his Preface by way of apology to the subscribers for the great delay which occurred in bringing out this collection of Gibbons' sacred compositions, and there were, even then, several pieces remaining, of which he had been unable to obtain copies. Much assistance was afforded him by the distinguished antiquaries, Joseph Warren and John Bishop. He much regretted the omission of the Ode which Gibbons wrote for the marriage of Charles I and Henrietta of France, no response having been vouchsafed to his request for aid in this matter to another eminent antiquary who was said to possess it—Dr. Rimbault, no doubt. Still, the volume as it stands forms a noble monument to the genius of our "English Palestrina." It contains two sets of Preces, one in F, the other in G; the *Venite* to the Service in F, not given by Boyce; the Morning and Evening Verse Service in D minor; six full anthems; twelve verse anthems,

* Published by subscription, by Novello, Ewer, and Co., at a guinea and a half.

two of which have accompaniments for viols; two hymn-anthems; six psalm tunes (originally printed with George Wither's *Hymns and Songs of the Church*, 1623–1624), and organ transpositions of all the pieces in Boyce's *Cathedral Music*.

Some of the anthems were originally set to words thoroughly unsuited for modern use. Where such was the case new words were supplied, and the old ones printed at the end of the respective anthems. Two cases in point are the anthems, "Great Lord of Lords," and "O Thou the Central Orb," the original words referring respectively to Charles I's "being in Scotland," and his "rapid recovery from a great dangerous sickness." The re-adaptations were skilfully made by the Rev. H. R. Bramley (sometime Precentor of Lincoln), thus rendering two of Gibbons' finest compositions available for general purposes. A funeral anthem, "Behold, Thou hast made my days," was composed, according to a note on the original MS., "at the entreaty of Dr. Maxey, Dean of Windsor, the same day s'ennight before his death." The famous "This is the record of John" was "made for Dr. Laud, President of S. John's, Oxford," in 1611.* The verse anthem, "If ye be risen again with Christ," seems to have given Ouseley much trouble, having been put together from various single parts, all in MS., unbarred, incorrect, discrepant, and (in some cases) imperfect. They were obtained from Barnard's MSS., belonging then to the Sacred Harmonic Society, and now to the Royal College of

* An edition of this, and of another anthem, "Glorious and powerful God," was published by Dr. Rimbault, both with accompaniment for viols.

Music; from some old part books in the Library of Christ Church, Oxford; from the large collection of ancient Church music at S. Peter's College, Cambridge; and from a very curious old organ-book belonging to Durham Cathedral. The anthem was evidently intended for Eastertide, and some parts of it are very fine. In the short chorus, "For ye are dead," the composer, however, has fallen into the error of attempting to represent the antagonism of the ideas of Life and Death by the use of discords utterly intolerable to modern ears. On account of these false relations and harsh dissonances, Ouseley recommended the omission of this chorus whenever the anthem was performed. The words* of the verse anthem, "See, see, the Word is Incarnate," by Godfrey Goodman, Dean of Rochester, form an extremely beautiful summing-up of the life of our Lord. The verse anthem, "Blessed are all they that fear the Lord," was described on Gibbons' autograph as "first made for the wedding of my Lord of Somerset."

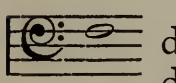
With regard to the matter of transposition it may be well to give Ouseley's reasons in his own words:—

"In some cases it was deemed advisable to transpose certain of the anthems into other keys, or else to give to a tenor voice certain solos designed by the composer for an alto.† The justification of the liberty which has thus been taken may be found in the fact of the high pitch which

* No. 76, in Novello's collection of the Words of Anthems, 1898.

† The solos in "This is the record of John" are examples. — J. S. B.

undoubtedly prevailed in our churches in Gibbons' time. That such was the case appears clearly from the following indication which is found at the end of the list of *Errata* appended to the 'Pars Organica' of Thomas Tomkins' 'Musica Deo Sacra,' published in 1668, but composed for the most part before the time of the Commonwealth—



"'Sit tonus fistulæ apertæ longitudine duorum pedum et semissis: sive 30 digitorum Geometricorum.'

"Now an open pipe, two feet and a half in length, will not produce our modern F, but a somewhat sharp G: so it is plain that by transposing the Church music of that period upwards a whole tone we are, in fact, restoring it to that which was intended by the composer. For the same reason, a transposed organ part to those compositions of Gibbons which occur in Dr. Boyce's collection of Cathedral Music, has been added by way of Appendix to the present volume; and it is confidently hoped that this may prove a convenience to those who might dislike the trouble of transposing from the old scores, while, at the same time, they would feel the advantage of a higher pitch, to brighten up these well-known and admirable works."

The effect of this transposition is strikingly apparent on hearing the magnificent six-part anthem, "Hosanna to the Son of David" (which may or may not be an adaptation of the Palm Sunday antiphon, *Hosanna Filio David*), sung at S. Paul's by a choir of eighteen men and thirty-four boys.

In Gibbons' Service in F, one of the most beautiful specimens of early polyphonic writing ever produced, we observe a return to contrapuntal writing in its best form, and its superiority to the heavy style of Tallis' Service and others in the Dorian Mode. There are several instances of Services in the same key and style to that of Gibbons by composers, contemporaneous or slightly subsequent, in the early part of the seventeenth century, but unequal to it in grandeur and solemnity of style.

It is impossible to examine Gibbons' compositions for the Church without being struck with the great change which that composer wrought in our Cathedral music.

"Gibbons, as it were, stood at the parting of the ways. Brought up with the strains of Tallis, Byrd, Tye, Merbecke, and other worthies of the old school ringing in his ears, he perceived that another world of music was opening; emotion and expression were destined to take the place of orderly, though cold counterpoint. This new feeling is reflected in his music, sacred and secular. On this foundation Gibbons built up a series of noble anthems, different from anything that had appeared before his time. It is exalted music that flows along with a stately melody, grand in its sonorous harmony, and impressive in its religious solemnity." *

At present, whenever a large body of voices can be assembled, such as at the Festivals of the Choir Benevolent Fund, or at the daily services sung by the united choirs of Gloucester, Worcester, and

* Dr. T. L. Southgate.

Hereford, during the Triennial Festival weeks, some portion of Gibbons' music is nearly always chosen, and very properly so. For example, where shall we find a more effective sermon upon our Lord's entry into Jerusalem than "Hosanna to the Son of David"? Its representation of the progress of the multitude, of their joyful, yet devout acclamations as they continue their progress towards the Holy City, is truth itself. As a production of musical art it is of the highest standard. We hear much nowadays of the glories of the Palestrina School, yet this anthem of Gibbons' may well challenge the best of it.

In addition to the anthems by Gibbons, published in the collections of Barnard, Boyce, and Ouseley, one, "O God the King of Glory," hitherto unedited, was scored from seventeenth-century voice-parts in Durham Cathedral, and from an old MS. organ book in the Library at S. Michael's College, Tenbury, by Dr. Philip Armes, and published in the book compiled for the Gibbons Commemoration at Westminster Abbey, in June, 1907. Dr. Armes edited simultaneously for *The Musical Times* two more unpublished anthems—one a setting of the Collect for S. Peter's Day, the other a setting for Psalm CXLV. 15–21, from Gibbons' Preces and Psalms for Whit-Sunday at Evensong. The fine "Amen" for five voices, from the anthem "O Thou, the Central Orb," was sung at the Coronation of King Edward, and repeated at the Commemoration service.

Specimens of Gibbons' organ music are three Voluntaries arranged by Mr. John E. West, for his series, *Old English Organ Music*, a "Fantazia of

Foure Parts," arranged by Dr. J. E. Borland, from *Parthenia*, and three more Fantazias from the same, given by Vincent Novello in his *Select Organ Pieces*.

In secular vocal music Gibbons will be longest remembered by his glorious five-voiced madrigals, such as "The Silver Swan,"* "O that the learned poets," and "Dainty fine bird." Twenty of these compositions appeared in his *First Set of Madrigals and Motetts of 5 Parts; apt for Violls and Voyces*, published in 1612. This was reprinted in score by the Musical Antiquarian Society under the editorship of Sir George Smart, in 1841. Three years earlier Gibbons published a set of nine *Fantasies of Three Parts*, for two viols and a base. These were also reprinted by the Musical Antiquarian Society.

Gibbons married Elizabeth, daughter of John Patten, Yeoman of the Vestry of the Chapel Royal, and by her had seven children. As a parishioner of S. Margaret's, Westminster, he lived in the Long Wool-staple, which was situated on the site of the present Bridge Street, outside the north wall and gate of New Palace Yard, Canon Row, adjoining it on the north side.

Gibbons was greatly patronized by Sir Christopher Hatton, nephew of the great statesman. He not only wrote the words of Gibbons' madrigals, but also stood godfather to his second son, Christopher, who eventually became organist of Westminster Abbey and the Chapel Royal.

* "This little piece is not exceeded by any foreign work of the kind. It should have been an anthem, as it deserves a better fate than occasional performance by a Madrigal Society."—S. S. Wesley.

The only autograph letter of Orlando Gibbons which appears to be in existence was discovered some years ago in the Muniment Room of Westminster Abbey. It was appended to an organ-builder's bill and addressed to the Treasurer of the Abbey, as follows : " I know this bill to be very reasonable, for I have already cut him off ten shillings, therefore I pray you despatch him, for he hath dealt honestly with the Church. Soe shall I rest your servant, Orlando Gibbons." At the foot of the letter appears the receipt, " Received this bill by Mr. John Burrard, organ-maker."

Elway Bevin, a pupil of Tallis, was organist of Bristol Cathedral from 1589 to 1637. The only composition by which he is now represented is a Morning, Ante-Communion, and Evening Service for four and five voices, in the Dorian Mode, published originally by Burrard, and subsequently by Boyce. It is still in regular use at Bristol. Bevin was also one of the Gentlemen of the Chapel Royal, but in 1637 he lost both appointments, it is said, upon the accusation of Romanism. Antony à Wood, who states this, refers to the Chapter books of Bristol as his authority, but it is not possible to verify the fact, as the records of the Cathedral were either burnt or thrown into the Avon with the rest of the Cathedral library during the Reform Riots, in October, 1831.

In Archbishop Laud's " Visitations " (1634) Bevin is described as " a verie old man," past work. His principal scholar was William Child, afterwards organist of S. George's Chapel, Windsor.

Bevin was the author of an important treatise, *A Briefe and Short Introduction to the Art of Musick*, in which directions were given to compose "all sorts of Canons that are usuall of 2 and 3 parts in one upon the plainsong." It was published in 1631, and dedicated to Goodman, Bishop of Gloucester. Before the publication of this book the contrivance of canons was one of those mysteries which musicians kept to themselves, or only permitted those who were their favoured pupils to acquire a knowledge of. It should be stated that the whole of the examples in Bevin's book are constructed upon one figure of plainsong, and the author, in speaking of a canon three in one, says—"A canon three in one hath a resemblance to the Holy Trinity, for as they are three distinct parts comprehended in one: the leading part hath reference to the Father, the following part to the Son, and the third to the Holy Ghost," a conceit which Hawkins, the Georgian musical historian, thought "devout but superstitious."

The accession of the Stuarts was not altogether favourable to English musical art in general, and to Cathedral music in particular. The Tudors, themselves all musically educated by the best English masters, fostered and patronized the musical talent of their subjects—with what effect has been seen. James I did worse than nothing for Church music. "Busied," says Professor Taylor, "in trimming the balance between Calvinism and Arminianism, and bewildered in the mazes of metaphysical subtlety, he left the choirs to their fate, who were soon made to feel how inefficient are mere legal

sanctions and provisions when they have to protect the weak against the strong." *

The condition of choirs at this period is recorded in a curious anonymous manuscript preserved in the British Museum—a memorial which evidently either was, or intended to be, presented to those in power on the injustice which had been committed towards the Cathedral choirs, its immediate consequences, and its future more disastrous effects on the Cathedral service. In the chapter headed "The occasion of the decay of Music in Cathedrals and College Churches" we read :—

> The use of music in Cathedral churches among some divines is conceived to be needless, and few of those prebendaries and canons which now are, do think it other than only a tolerable convenient ornament for a Cathedral church to have, to the end that themselves may have those places which are left by the turning out of the singing-men from the Quire. And whereas in times of popery divers benefactions have been given to singing-men, and which have been confirmed by new grants by the late Queen with intent that the same should be employed as before, these same are now swallowed up by deans and canons.
>
> Another cause of the great decay of music in the church (in the commendable sort it hath been) is the lessening of the number of singers, there is now but half, or those parts so many as the foundation requireth, and either two men's stipends are conferred upon one man to increase his living, or else that some part of the stipends in this alteration may drop into the prebend's purses.

* *The English Cathedral Service—its glory, its decline, and its designed extinction*, two papers called forth by the Cathedral Act of 1840, published in *The British and Foreign Review*, Nos. XXXIII and XXXIV, and afterwards (1845) reprinted in book form.

One of the choirs so alluded to was that of S. Paul's, where there were originally thirty vicars choral. This number, at the period at which we have now arrived, had dwindled down to six. One of these six vicars choral was ADRIAN BATTEN, the composer of a great deal of Church music, good and devotional, but lacking the inspiration of Byrd and Gibbons.

Batten was born at Winchester about 1590, and educated as a chorister in the Cathedral under John Holmes, the then organist. On a note in an old organ-book, formerly belonging to William Hawes, of the Chapel Royal and S. Paul's, it was stated that some "songes of Mr. John Holmes were prickt from his own pricking in y^e^ year 1635 by Mr. Adrian Batten, one of ye Vickers of S. Paule's in London, who some tyme was his scholler."

In 1614 Batten became a lay-vicar of Westminster Abbey, of which church Edmund Hooper, composer of the fine five-part full anthem "Behold, it is Christ," was then organist. Ten years later Batten removed to S. Paul's on his appointment as one of the vicars choral there, acting as organist jointly with John Tomkins, for as yet the office of organist at S. Paul's *per se* had not assumed the importance which it afterwards attained, those of the vicars who were players taking it in turn to preside at the instrument. Such is the only way in which the presence of two organists at this time at S. Paul's can be accounted for.

An extract from the registers of S. Margaret Pattens, Rood Lane, Fenchurch Street, most likely records the marriage of our composer—"1630.

Adrian Batten to Sarah Merridew, the xxvith of October."

Some of Batten's biographers have asserted that he died in 1640, others that he was living in the reign of Charles II. It is probable, however, that 1637 is the correct year of his death, for on 22 July letters of administration of the estate of Adrian Batten, "late of the parish of S. Sepulchre, London, deceased," were granted by the Prerogative Court of Canterbury to John Gilbert of the City of Salisbury, clothier, with the consent of Edward, John, and William Batten, his brothers.

Batten was an industrious composer, for seven services and some fifty anthems must be placed to his credit. His full service in the Dorian Mode, consisting of *Te Deum*, *Benedictus*, *Jubilate*, *Kyrie*, *Credo*, *Sanctus*, *Gloria in Excelsis*, *Magnificat*, and *Nunc Dimittis*, was printed by John Goss and James Turle, in their collection, *Services and Anthems, Ancient and Modern*, 1846. This service, with its solemn and excellent harmonies, characteristic of the period, is interesting as containing a setting of the Communion Office in full, the first so set since the time of Tallis and Causton. Choral celebrations appear to have fallen into desuetude during the later Tudor period, composers setting only the Nicene Creed and the Responses to the Commandments. During Batten's organistship of S. Paul's William Laud was Bishop of London, previous to his fatal elevation to the Primacy. From what we know of the importance attached by that prelate to matters ritual and choral, there is every reason to believe that, in his capacity as Visitor of S. Paul's, he ordered the Communion



BRISTOL. A TYPICAL ENGLISH CHOIR BEFORE "RESTORATION."

(From a drawing by Charles Wild, 1831.)



CHOIR OF OLD ST. PAUL'S DURING THE ORGANISTSHIP OF ADRIAN BATTEN.

The organ may be seen over the stalls on the North side.

Service to be rendered with its full complement of music in his cathedral. Hence the object of Batten's setting.* A large manuscript collection made by Barnard, to form materials for his *First Book of Selected Church Musick*, and also for a second book, which, however, never saw the light, contains a *Kyrie* and *Credo*, a Service for men's voices (dated 15 July, 1622), and two verse services, besides sixteen anthems. In the collection at S. Peter's College, Cambridge, there are eight more anthems, a Litany in F (printed by Jebb), an Evening Service in G minor, and a setting of the Easter anthem, "Christ rising."

Rimbault reprinted the service in the Dorian Mode together with the *Venite* (omitted by Goss and Turle), in *The Choir* of August and December, 1863. Six of the anthems were printed by Barnard, three by Boyce, seven by Sir William Cope, and five were given in *The Parish Choir*, three of the last-named—"Deliver us, O Lord," "Hear my prayer," and "O praise the Lord, all ye heathen"—being reprinted from *Boyce*. James Clifford, in his *Divine Services*, printed the words of thirty-six anthems by Batten. The anthem, "Hear my

* Laud was apparently himself musical. At his visitation of the Province of Canterbury in 1634, he ordered the Chapter of Lichfield Cathedral to improve "the organes," recommending "that you putt them both into one, and make a chayre [choir] organ of them." Laud bequeathed the organ at Lambeth Palace to the see, the organ at Croydon Palace, his harp, chest of viols, and harpsichord, with £50 to John Cob, probably his household musician. Anthems by him are extant in the Ely, Peterhouse, and Tudway collections. Another Bishop of London, the good William Juxon, who attended Charles I on the scaffold, was also a composer. He set to music the Easter Anthem and the *Veni Creator*.

prayer," for five voices, is very masterly in its construction, and quite equal to anything of the kind produced at the period.

Batten employed himself in filling a small folio MS. book with the organ part to services and anthems by his predecessors and contemporaries. This volume, now at S. Michael's College, Tenbury, proved of great utility to Ouseley and various other editors in supplying missing parts to various pieces of old Church music.

It is interesting to observe that Batten's music appears to have been among the earliest to be measured out by means of bar lines.

Albertus Bryan, a pupil of John Tomkins, succeeded him as vicar choral and organist of S. Paul's in 1638, at the early age of seventeen. During the Civil War he was deprived of his post, but was reinstated at the Restoration, when he unsuccessfully petitioned Charles II for the organistship of the Chapel Royal. The Great Fire of 1666 destroyed S. Paul's, and Bryan was appointed organist of Westminster Abbey in succession to Dr. Christopher Gibbons. During the Commonwealth, when the choral service was interdicted, he became a leading teacher, and is called "that velvet-fingered organist" in *The Virgin's Pattern*, a remarkable and interesting biography, by Daniel Batchiler (1661), of Susannah Perwich, a Puritan young lady, full of faith and good works, who had not only "extraordinary skill in music," but was also, strange to relate, an accomplished dancer. Her sister was a pupil of Albertus Bryan.

Bryan's name is preserved in our Cathedrals by

means of a Service in G major, in which considerable contrapuntal ingenuity is combined with pleasing melody. It was printed in Arnold's *Cathedral Music* (1790), and subsequently in Novello's *Cathedral Choir Book* (1848).

John Amner, organist of Ely Cathedral from 1610 to 1641, must not be overlooked among the lesser known composers of this period. He took the degree of Bachelor in Music at Oxford in 1613. Much of his music still exists at Ely—three services, in A minor, D minor, and G major, and fifteen anthems of his were catalogued by the Rev. Precentor Dickson, in 1861. The G major service, composed for Dr. Henry Cæsar, Dean of Ely (1616–36) is called "Cæsar's Service." In 1615 John Amner published *Sacred Hymns of 3, 4, 5, and 6 parts for voices and viols.* His son, Ralph, was one of the Gentlemen of the Chapel Royal in 1623, and subsequently minor canon of Ely. He died at Windsor, 3 March, 1663.

Martin Pierson, who graduated Mus.B. at Oxford in the same year as John Amner, was Almoner and Master of the Choristers of S. Paul's. His predecessor was Edward Pearce (or Piers), one of whose most distinguished boys was Thomas Ravenscroft, the compiler, in 1621, of *The Whole Book of Psalms*, and a musical "boy bachelor," graduating at Cambridge, in 1607, at the age of fourteen.

Martin Pierson's compositions for the Church, none of which have been printed, include a Service in A minor (*in medio chori*), and two motetts, or

anthems, "Blow up the trumpet" and "Bow Thine ear." The psalm tune, "Southwell" (Hymns Ancient and Modern, No. 205, ed. 1889), printed in Damon's Psalms, 1579, is said to be his composition.

Pierson wrote some madrigals of singular beauty. One of these, "O sweetly sleep, my bonny boy," will keep his name in memory.

In 1630 he published *Mottects, or grave Chambre Musique, contayning Songes of 5 Partes of severall Sortes, some ful and some Verse, or Chorus, but all fyt for Voyces and Viols wyth an Organ Parte, which, for want of Organs, may be perform'd on Virginals, Base Lute, Bandora or Irish Harpe. Also a Mourning Song of Sixe Partes for the Death of the late Rt: Hon: Sir Fulke Grevil, Knt.*

Another collection, somewhat anterior to this, was *Private Musique, or the First Booke of Ayrs and Dialogues . . . all made and compos'd according to ye rules of Art.* The last piece in this collection was, we are informed by the composer, "made for the King and Queene's Entertainment at Highgate on May Day, 1604." The words of the "Mourning Song" ("More than most fair"), and those of several others in both collections, will be found in Mr. A. H. Bullen's tasteful publication, *Lyrics from the Elizabethan Song Books*, Series I (1886) and Series II (1888).

Pierson contributed, together with Bull, Byrd, Dowland, Ferrabosco, Forde, Gibbons, Hooper, Weelkes, Wilbye, and others, to Leighton's *Teares or Lamentacions of a Sorrowful Soul* (1614). Dying in the latter part of the year 1650, he was buried in S. Faith's Church, beneath the choir of S. Paul's

Cathedral. He appears to have bequeathed a legacy of £100 to the poor of Doddington-cum-March in the Isle of Ely—a living, as we have seen, previously held by Christopher Tye—" to be laid out in a purchase for their use."

Pierson's tenure of the Almonry of S. Paul's stretched considerably into the Protectorate, during which time the choral service was suppressed at S. Paul's, as elsewhere. His duties must have come to an end in 1642, but the endowments do not appear to have been sequestrated by the Parliamentarians, so during the latter portion of his career he probably enjoyed the emoluments without being required to fulfil any of his duties. His successor, Randolph Jewett, endeavoured to hold the mastership on the same easy terms, but at the Restoration was " peremtorily summoned by the Dean and Chapter to return from Winchester (where he was organist) to London and settle there, and do the duty of his place in teaching and preparing choristers for the service of the Cathedral."

Thomas Weelkes, perhaps better known by his madrigals than by his Church music, was organist of Winchester College in 1597, and subsequently, until 1623, of Chichester Cathedral. He took the degree of Bachelor in Music at Oxford in 1602. He was the composer of two Evening Services, one in A minor, in five parts ; the other in C major, in seven parts. Two of his anthems, " All people, clap your hands " and " David's Lamentation for Absalom," were given in the Musical Antiquarian Society's collection of Anthems by Composers of the Madrigalian Era, scored by Rimbault from a

set of ancient MS. part books formerly in the possession of the celebrated and many-sided John Evelyn. This valuable set of books consisted of six small oblong volumes in the original binding, with the arms of Edward VI stamped on the sides. They contained anthems, motetts, madrigals, part-songs, fancies for instruments, etc., by English and foreign masters. The writing commenced in the reign of Edward VI and ended in that of Charles I, the last composition entered being the Ode composed by Orlando Gibbons for the marriage of that King with Princess Henrietta Maria.*

A remarkable composition by Weelkes was his setting of the Responses to the Commandments in ten different ways, in the key of F. These settings, each one for solo voices and chorus, were published by Rimbault from a MS. formerly belonging to Chichester Cathedral.

It will doubtless be remembered by those read in the history of our Cathedral service that a few years after the Restoration of Charles II, Matthew Locke, Composer in Ordinary to the King, was censured in his composition of a similar setting for "changing the custom of the Church, by varying that which was ever sung in one tune, and occasioning confusion in the service by its ill-performance." Samuel Pepys alludes to this piece of music in his inimitable *Diary*, under date 1 September, 1667 (Lord's Day). "Spent all the afternoon, Pelling, How, and I, and my boy, singing of Lock's response to the Ten Commandments, which he

* Rimbault possessed these books in 1845. Twenty years later he made no response to Ouseley's request for the loan of the ode to complete his edition of Gibbons' sacred compositions.

hath set very finely, and was a good while since sung before the King, and spoiled in the performance, which occasioned his printing them for his vindication, and are excellent good."

Locke published his setting with a Preface, in which he abused those who disapproved of his innovation, under the title of *Modern Church Musick, Pre-accused, Censur'd and Obstructed in its Performance before his Majesty, April 1st, 1666. Vindicated by the Author.*

The practice of setting the Responses to the Commandments to varied strains was certainly not common, but that it existed long anterior to the time of Locke is established by the specimens of Weelkes presented by Rimbault, in July, 1864, to the readers of *The Choir*. Nearer our own day we find the same thing done by Thomas Attwood, organist of S. Paul's and Composer to the Chapel Royal. His setting, in G major and G minor, was published in 1831 by J. Alfred Novello, then a young man just starting in business.

Nathaniel Gyles was a musician, according to Antony à Wood, "noted as well for his religious life and conversation (a rarity in musicians) as for excellence in his faculty."* He was educated as a chorister in Magdalen College, Oxford, and graduated as Mus.B. 26 June, 1585. In 1595 he was nominated organist and master of the choristers of S. George's Chapel, Windsor, the Dean and Canons "agreeing to give him an annuity of £81 6s. 8d., and a dwelling within the Castle, called the *Old Commons*, wherein John Mundie did lately inhabit,

* *Fasti Oxonienses*, I, 229. Ed. Bliss.

with all appertenances as one Richard Farrante enjoyed the same." In 1597 he was appointed Gentleman Extraordinary and Master of the Children of the Chapel Royal, and on the accession of Charles I was nominated organist of the same establishment. In 1622 he took his Doctor's degree in music.

We find, on reference to Cumberland's *Extracts from Accounts of the Revels at Court*, that the Children of the Chapel, under Dr. Gyles, were frequently called upon to act before the Sovereign. The following entry is one of many that might be adduced :—

> To Nathaniell Gyles, M^r^ of the Children of the Chappell, uppon the Councell's Warraunte dated at Whitehall, 4, May, 1601, for a play presented before her Ma^tie^ on Shrove-Sondaye at night xi^li^, and for a showe w^th^ musycke and speciall songs prepared for y^e^ purpose on Twelfth Day at night, c^s^, in all xv^li^.

Gyles' Church music possessed considerable merit. His Service in C major for five and six voices, with "verses to the organs," was printed by Barnard, and the words of several of his anthems were given by Clifford. Hawkins, in the Appendix to his *History of Music*, preserves "A Lesson of Descant of thirtie-eighte Proportions of Sundrie Kindes, made by Master Giles, Master of the Children at Windsor."

Nathaniel Gyles died 24 January, 1633–4, aged 75, and was buried in the north choir aisle of S. George's Chapel, Windsor. His father, Thomas Gyles, was Master of the Choristers' School of S. Paul's in 1585. Queen Elizabeth granted him a roving licence to kidnap for the Cathedral service any

"apt and meete" boys in any place in England and Wales. By virtue of such a royal warrant we have seen that Master Thomas Tusser was impressed by the musical press-gang, and in due time found himself under the care of the kindly John Redford.*

Among the curious customs and traditions of Cathedrals was the claiming by the choristers of "spur money," i.e. a fine from persons entering cathedrals wearing spurs, as their jingling interrupted the service. The custom is a very ancient one, royalty even not being exempt, for one of the items in the Privy Purse Expenses of Henry VII is as follows :—

1485. Oct. 1. To the children, for the King's spoures, 4^{s}.

Thrice in the reign of Henry VIII, in the year 1530, a similar entry occurs. The person about to be mulcted had, however, one chance of escape, for he could demand that the youngest chorister be brought before him, and should he have been found imperfectly instructed in his "Gamut," the fine was not paid. On one occasion the Duke of Wellington walked into the Chapel Royal, S. James', booted and spurred, and was instantly pounced upon. "Repeat your Gamut," said his Grace to

* A charmingly written tale, *The Children of the Chapel*, by the author of *The Chorister Brothers*, was published by Joseph Masters in 1864. It recounts the experiences of Arthur Savile, who is represented as one of the boys impressed by "Thomas Gyles," and by whom he is subjected to much brutal treatment. Gyles is erroneously described as Master of the Children of the Chapel Royal, and is thus confused with his son Nathaniel.

the youngest chorister, but the boy failed to do so, and the impost was not demanded. The Duke (an excellent musician) was equal to the occasion.

At Hereford once a person applied to the magistrates for redress, the choristers having decamped with his hat on his refusal to pay the customary fine. The magistrates decided in favour of the boys.

A correspondent in *Notes and Queries* (2nd Series, XII, 229) says : " Fifty years ago " (i.e. early in the last century), " when in uniform, and having spurs screwed into my boots, I entered the Cathedral of Bristol, some lads accosted me, telling me I must pay forfeit for wearing spurs. To satisfy myself that they were not wanting to ' levy mail upon me,' I asked the verger, who accompanied myself and a friend about the church, who smiled and said it was customary ; and so, lugging out half-a-crown, the young *fry* soon vanished."

Charles Knight, in his chapter " Items of the Obsolete," in his delightful book *Once upon a Time*, thus illustrates the same subject :—

" It was a dangerous thing for a stranger civilian to wear that spur at Windsor. He stalked into S. George's Chapel. No matter what the choristers were chanting, in an instant the spur was detected ; and the distracted man, as he left the nave, after a little gazing at the painted windows, was surrounded by a bevy of white surplices demanding ' spur money.' "

The custom is alluded to in Dekker's " Gull's Horn-Book " (*temp.* James I) : " Be sure your silver spurs clog your heels, and then the boys will swarm about you like so many white butterflies ; when you, in the open quire, shall draw forth a perfumed em-

broidered purse, and quoit silver into the boys' hands."

This singular custom lingered long in our Cathedrals; at Peterborough as recently as 1850. When the late Sir John Stainer became a chorister of S. Paul's in 1847, he was told by his *confrères* that he was quite entitled to spur money, that is, if he could get it. When spur money was no longer to be obtained, the boys contrived to squeeze an equivalent by finding the place in the anthem-book, taking the volume to any likely-looking stranger in the stalls, and "waiting" on him until paid to go away.

Asking for spur money was an old custom at Canterbury when the late Sir George Elvey and Dr. W. H. Longhurst were choristers there. The former used to relate with amusement how startled an old farmer would often be when, having wandered into the Cathedral on market-day, the choristers, ever on the watch, pounced on him for this fine. Elvey, when he became organist of S. George's Chapel, Windsor, in 1835, reintroduced the custom there, greatly to the surprise of some unwary gentlemen who rode into Windsor to attend the service, and clinked all unheeding into the Chapel with their spurs. They were caught as soon as service was over, and not permitted to quit the building until some of their superfluous cash was transferred to the pockets of the eager boys.*

The practice was not confined to England, it seems, for there is a very pretty story quoted, in its delightful old French, by Ménage, from *L'Histoire et plaisante Chronique du Petit Jean du Saintré*, a

* *Life and Reminiscences of Sir George J. Elvey*, 130, 131.

quarto, says Ménage, "epais d'un doigt ou plus, imprimé à deux Colonnes, le 20 Juin, 1523, chez Philippe Le Noir, en Lettre Gothique" :—

Il fut jadis un Seigneur qui tout housé et eperonné, a toute sa Gent va en une Abbayie pour avoir Messe, qui près de son Logis étoit. Et quand la Messe fut dite, illec furent cinq ou six de plus petits Enfans de celle Eglise Moineaux, qui deboucloient ses Éperons. Lorsqu'il se vit de tels gens assailli par les deux pieds, il demanda, que c'étoit? Ces gens en riant lui dirent—"La Coutume de toutes Églises est de racheter les Novices les Éperons que l'en porte aux chœurs." Lors leur fit bailler un Écu. Puis appela le plus jeune et innocent de tous, et lui dit, "Je veuil savoir lequel est le plus sage de vous tous?" Et tant l'Enfant, sans plus penser lui dit, "Celui que Damp Abbé veut."*

In a quaint pamphlet published in 1598, *The Children of the Chapel stript and whipt*, occurs the following passage :—

We think yt very necessarye that euerie querister should bringe wyth him to Church a Testament in English, and turne to euerie chapter as it is daily read, or some other good and Godly prayer-book, rather than spend theyr time in talk and hunting after "spur money," whereon they set theyr whole mindes, and do often abuse dyvers, if they doe not bestowe somewhat on them.

In 1622 the Dean of the Chapel Royal issued an order by which it was decreed—

That if any Knight or other person entituled to wear spurs, enter y^e^ Chappell in that guise, he shall pay to ye quiristers y^e^ accustomed fine; but if he command ye youngest quirister to repeat hys "gamut," and he faile in ye so doing, the said Knight or other, shall not pay y^e^ fine."

* *Notes and Queries* (2nd Ser., xii, 229).

The "Gamut," i.e. *gamma ut*, was the note G, the *Ut* or *Do* of the lowest hexachord of the ancient system of Guido d'Arezzo. As these hexachords in ascending overlapped one another, and as the notes were named by *combining* the overlapping names, the task was a fair test of the boy's musical knowledge, and amounted to the same thing as asking a sailor to box the compass. With many of our old cathedral writers "gamut" means the key of G. Blow's Service in G (printed in Boyce's *Cathedral Music*, Vol. I) is commonly called his "Gamut Service."

Allusion has frequently been made in this and the foregoing chapters to Barnard's collection of Church Music, and it is now time to describe the work in full. The compiler, the Rev. John Barnard, was one of the Minor Canons of S. Paul's, but we have no further details of his career.

The full title of this collection was *The First Booke of Selected Church Musick, consisting of such Services and Anthems, as are now in use in the Cathedrall and Collegiatt Churches of the Kingdome. Never before printed. Whereby such bookes as were with much difficulty and charges transcribed for the use of the Quire, are now, to the saving of much labour and expence publisht for the generall good of all such as shall desire them, either for publick or private exercise. Collected out of divers approved authors by John Barnard, one of the Minor Canons of the Cathedrall Church of S. Paul, London. Printed by Edward Griffin, and are to be solde at the signe of y^e^ Three Lutes in S. Paul's Alley. 1641.*

This work, the first of its kind of any magnitude, was dedicated to King Charles I, and was published

in ten small folio volumes or parts, viz. Medius (or Treble), 1st and 2nd Counter Tenor (or Alto), Tenor, and Bassus (or Bass) for the *Decani* side of the choir, and a like number for the *Cantoris* side. These, however, are not mere duplicates, as the *Decani* passages are not given in the *Cantoris* books, nor vice versa. The several books were so arranged that the side not singing was compelled to count the rests until its own turn came. This may have secured attention on the part of the singers, but it could not ensure accuracy of performance. There was no separate organ part. It is lamentable to reflect that no absolutely perfect copy of this fine and judicious selection of early post-Reformation Church music is now known to exist. Many copies were no doubt destroyed during the Civil War; others were worn out by long use until the middle of the eighteenth century; and Boyce, when compiling his *Cathedral Music* in 1760, confessed his inability to find a complete set of Barnard's part books.

For nearly ninety years the library of Hereford Cathedral enjoyed the distinction of possessing the least imperfect set of the ten parts, viz. the Medius, 1st and 2nd Counter Tenors, and Tenor *Decani*, and the 1st and 2nd Counter Tenors, Tenor, and Bassus *Cantoris*, several of the sheets being mutilated. By a happy chance, however, the Sacred Harmonic Society purchased in 1862 another set of eight parts, fortunately not the same eight as at Hereford. Thus, between the two, a complete set was made up. It is very remarkable that each of these two sets contained the two vocal parts which were wanting in the other.

Magnificat *Luke.* 1. 46.

Mr. *William Byrds* third Service 5. Parts.



MY Soule doth magnifie the Lord and my Spirit rejoyceth in God my Saviour. For he hath regarded the lowlinesse of his handmaiden. For behold from henceforth all generations shall call mee blessed, For he that is mighty. hath magnified me And holy is his name. and holy is his name, And his mercy is on them that feare him throughout all ge= = ne= rations. Hee hath shewed strength with his arme hee hath scattered the proude in the imaginations of

Not long after this a copy of the Bassus *Decani* part was bought for the Hereford library, and a transcript of the Sacred Harmonic Society's copy of the Medius *Cantoris* part was permitted to be made for it, thereby placing it in its former position of pre-eminence as to the number of parts possessed by it.

Soon after the joint completion of the work an organ part was added, after much toil and patient research on the part of Mr. John Bishop, of Cheltenham, and deposited in the British Museum.

The library of Lichfield Cathedral contains seven out of the ten parts. Beyond these, and two or three single parts or fragments thereof in various private hands, no other copies of Barnard are known to exist, "the statement," says Mr. W. H. Husk (late Librarian of the Sacred Harmonic Society), "in Mr. Beriah Botfield's *Notes on the Cathedral Libraries*, of the existence of copies at Westminster and Berlin, proving on inquiry to be unfounded." Dr. Rimbault, however, mentions that in 1670 the Dean and Chapter of Westminster bought a copy of *Barnard* from John Playford, "the musick-seller at the Temple Gate," for which they paid £13 8s. 9d.

The work was handsomely printed; the lozenge-shaped notes being on black, unbarred staves, and the accompanying words in a bold, florid, ornamental type. Some of the initial letters and tail-pieces are exceedingly well designed and executed, the former representing various personages holding instruments of music, and the latter taking the form of elaborate flourishes—one of these forming the initials "J. B.", together with the date, 1639, as

if to denote the progress then made by the compiler in his work.

No composers living in Barnard's time were represented, for it was his intention to include some of their works in a second volume, which, however, owing to the Parliamentary troubles, then just beginning to break out, never saw the light. For such a volume Barnard left large MS. collections, which belonged to the Sacred Harmonic Society until its dissolution, when the library was purchased *en bloc* for the Royal College of Music. These collections fill seven part books, and contain 130 services and anthems.

The contents of Barnard's collection were as under: Complete Services by Bevin, Byrd, Gyles, O. Gibbons, Morley, W. Mundy, Parsons, Strogers, and Tallis; a Morning and Evening Verse Service by O. Gibbons; Evening Services by Byrd (2), Morley, and Ward; a *Te Deum* by L. Woodson; Preces and Psalms by Byrd, Gibbons, and Tallis; Responses and Litany by Tallis; forty-two Full Anthems by Batten (6), Byrd (6), Farrant (2), Gibbons (5), Gyles, Hooper (3), W. Mundy (3), Parsons, Shepharde (2), Tallis (5), Tye (6), Weelkes, and R. Whyte; twelve Verse Anthems by Batten, Bull, Byrd (5), O. Gibbons, Morley, W. Mundy, and Ward (2).

CHAPTER IV

THE INTERREGNUM, AND CHURCH MUSIC AFTER THE RESTORATION

The political and religious dissensions which eventuated in the reign of Puritanism dealt almost a death blow to Church music in this country. The chief efforts of the Parliamentarians were directed to overthrow the constitution of the Church, which Laud, as Bishop of London and subsequently as Archbishop of Canterbury, with perhaps more zeal and good intentions than success, had so strenuously laboured to uphold. They thrust their partisans into vacant livings and cathedral stalls, practised every kind of annoyance and injury to the clergy, suspended the performance of the Liturgy and choral service, and encouraged in the populace a contempt for holy places and holy things, which soon resulted in the most grievous profanation of churches, and in the open promulgation of the impious opinions of the Anabaptists and Socinians. Finally, in 1645, came the execution of the Primate, and four years later that of the Sovereign.

A perusal of Bishop Hall's "Hard Measures," in which he describes the devastation of his Cathedral at Norwich, and of a letter of Dr. Parke, Sub-dean of Canterbury, dated 30 August, 1642, gives a faint

idea of the wanton damage done to the noblest edifices of the country, and we may be thankful it was not worse, for we learn from Bulstrode Whitelock that the prospect of pulling down the whole of the cathedrals was discussed while he was a member of the Council of State, and it is not clear what secondary cause prevented such an irreparable loss to the country.

The savage atrocities committed by the Parliamentary reformers are too foul to be recorded here. Walker, when barely alluding to them in his "Sufferings of the Clergy," was compelled, for very decency, to veil the account in Latin. Precentor Mackenzie Walcott, in his *Traditions and Customs of Cathedrals*, fills twenty pages with the ravages committed at such places as Worcester, Lichfield, Peterborough, Lincoln, Exeter, Chichester, S. Paul's, Canterbury, Westminster, and York.

In the opinion of the Puritans it became necessary that all organs should be taken down and "utterly defaced"; that choral-music books, wherever found, should be torn and destroyed; that the cathedral service should be wholly abolished; and that those retainers of the Church whose duty it had been to celebrate its more solemn services should betake themselves to some employment less offensive to God than that of singing His praise.

These being the predominant opinions of the times, churches were despoiled of their ornaments, libraries were ransacked for musical service books, and, Latin or English, they were deemed equally superstitious and ungodly, and, as such, were committed to the flames. In short, such havoc and

devastation was made, and with so great a degree of success, that when, at the Restoration, the ecclesiastical dignitaries set about a re-establishment of the choral service, it was equally difficult to find organs, players, singers, or music books. Even the organ-builders had, during the Interregnum, either gone abroad or taken to other more lucrative trades. Only four of them—Dallam, builder of the organ in New College, Oxford, and John Loosemore, of that in Exeter Cathedral, Thamar of Peterborough, and Preston of York—remained in our country. Thus, at the Restoration the supply was by no means equal to the demand; consequently, two foreign builders were invited to come over—Bernhardt Schmidt (commonly called "Father" Smith, in order to distinguish him from two nephews in association with him) and Réné, or Renatus, Harris, a Frenchman, but of English parentage. To Father Smith were entrusted the organs of Christ Church, Oxford, Durham, Winchester, the Chapel Royal, Whitehall, and, later on, S. Paul's; while to Harris were assigned those of Chichester, Salisbury, Ely, Bristol, Jesus College Chapel, Cambridge, and Winchester College.

It took some time not only to restore the cathedral service to something of its pristine excellence all over England, but to repair the ravages committed in the various cathedrals by the Puritans. In this work of restoration Cosin, Bishop of Durham; Hacket, Bishop of Lichfield; Creyghton, Bishop of Wells; Wren, Bishop of Ely; and Sanderson, Bishop of Lincoln, were most assiduous.

During the Interregnum, owing to the disuse of the choral service, some forgetfulness naturally

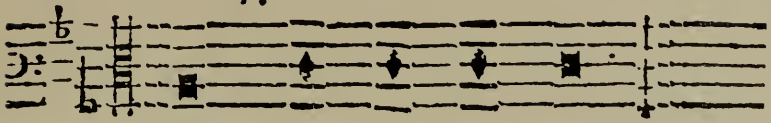
arose as to the proper rendering of certain parts of the Book of Common Prayer, especially with regard to the responses. The discrepancies which arose in the Uses of Cathedrals were so manifold that it was found imperative to have a standard book of reference with regard to the proper performance of Matins, Evensong, Litany, and Holy Communion.

With this object in view, EDWARD LOWE, at the request of the University of Oxford, compiled a manual entitled *A Short Direction for the Performance of Cathedrall Service, publish't for the information of such Persons as are ignorant of it, and shall be call'd to officiate in Cathedral and Collegiate Churches, where it hath formerly been in use.* This "Directory," a duodecimo, was printed at Oxford in 1661. It was much needed after fifteen years' suspension of the Liturgy and choral service, and was happily accomplished before disuse became oblivion. It contained the Responses and Litany as noted by Cranmer and Merbecke; two settings of the *Te Deum* to a chant known as "Canterbury Tune," one for men's voices, the other in four-part harmony, "for boyes"; "Extraordinary Responsals and Letany upon Festivals to Foure Parts," as harmonized by Tallis, and a setting of the hymn, "Come, Holy Ghost, Eternal God," for use at ordinations, from Ravenscroft.

Three years later Lowe issued a *Review* of these *Short Directions*, adapting his original instructions to the newly revised Prayer Book of 1662; adding a setting of the Office for the Burial of the Dead, in four-part harmony, by John Parsons (organist of Westminster Abbey, 1621–3), and the Ordination hymn, "Come, Holy Ghost, our souls inspire,"

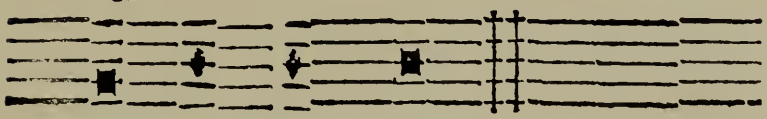
Then followes the Apoſtles Creed, ſung in one grave tone by the whole Quire. after which.

P.



The Lord be with you,

R.



And with thy Spirit.

P.

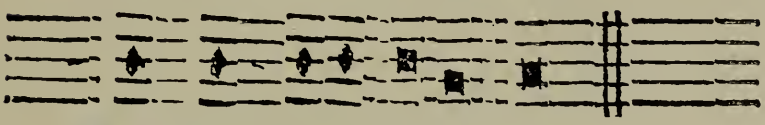


Let us Pray. Lord have mercy upon us.

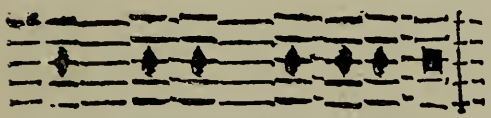
R.



Chriſt have mercy upon us.



Lord have mercy upon us.



In one tone by the whole Quire. Then

Our Father which &c.

P.



O Lord ſhew thy mercy upon us:

FAC-SIMILE OF A PAGE FROM EDWARD LOWE'S "REVIEW OF SOME SHORT DIRECTIONS FOR PERFORMANCE OF CATHEDRAL SERVICE," 1664.

printed anonymously, but generally received as the composition of Tallis.

Edward Lowe, originally a chorister in Salisbury Cathedral, succeeded William Stonard, Mus.B., as organist of Christ Church Cathedral, Oxford, in 1630. During the Commonwealth he was deprived of this post, but was reinstated at the Restoration, when he was also appointed one of the organists of the Chapel Royal. He was Professor of Music in the University of Oxford in 1661, and on his death, 11 July, 1682, was buried in the Divinity Chapel of Christ Church Cathedral. His anthem, "When the Lord turned again the captivity of Zion," was probably written to signalize the Restoration. These words were, at the same period, engraved upon the mace (still in use) of the Christ Church verger. Lowe's predecessor, William Stonard, was the composer of an Evening Service in C major, printed in the Motett Society's publications. Many of his compositions in manuscript are in the Aldrich Collection at Christ Church

John Playford, the music publisher of the Temple, gave directions similar to those of Lowe in his *Introduction to the Skill of Music*, of which many editions appeared between 1674 and 1730.

Soon after the Restoration collections of the words of anthems began to appear. One, for use at York, was compiled by Stephen Bulkley in 1662. This is now remarkably rare. Another, more frequently to be met with, was that by the Rev. James Clifford, entitled, *A Collection of Divine Services and Anthems, usually sung in his Majesty's Chappell and in all Collegiate Choirs of England and Ireland.* The first edition was published in 1663,

and a second, with large additions, in 1664. Both were duodecimos, the second being in black letter.

Clifford's manual is deeply interesting as showing what remained of cathedral music produced before the Parliamentary troubles, and likewise what were the earliest additions to that same service after the Restoration. The edition of 1664 contains, besides the preface, and a highly laudatory dedication to the Rev. Walter Jones, D.D., Sub-dean of the Chapel Royal, (1) The Chants or Tunes for the Psalms and Canticles; (2) Brief Directions for the Understanding of that part of the Divine Service, performed with the organ at S. Paul's Cathedral on Sundays, etc; (3) the words of three hundred and ninety-three anthems; (4) an Address to the Reader in Commendation of Singing; and (5) a Psalm of Thanksgiving for the Children of Christ's Hospital, "on Munday and Tuesday in Easter Holy-daies, for their Founders and Benefactors," set to music by Thomas Brewer. A few extracts from the two first sections may not be without interest.

1. And that I may not only invite and satisfie all people that resort to *Cathedral Service* without prejudice; but also to inform and direct all other *choires* (that are remote) with the exact and uniform performance both at His *Majestie's Chappell Royall*, and at (the Mother of all Cathedralls) *S. Paul's* in *London*, I have inserted all the *tunes* now in use with us in all parts of the service (viz.) the *Venite*, *Te Deum*, *Benedicite*, *Benedictus*, *Jubilate*, *Magnificat*, *Cantate Domino*, *Nunc Dimittis*, and *Deus Misereatur*, (where more solemn composures [i.e. Services] are not used), and also in the *Psalms* for the dayes of the moneth, and for the *Quicunque Vult*, upon its proper dayes: which I hope will in some measure *encourage* the *studious*, *inform* the *ignorant*,

and *abate* the *mallice* of the *foul Detractor*, when he shall see that we make use of nothing in *God's worship* that we are either afraid or ashamed to publish.

The tunes for the Psalms and Canticles alluded to were the Gregorian Tones, then universally used in our cathedrals. Several other chants—arrangements of the Tones—were inserted by way of affording variety—such as the "Imperial Tune," "Mr. Adrian Batten's Tune," "Christ Church Tune," and "Canterbury Tune." All these are characteristic of the Gregorian Tones, and are interesting as affording such variations as might be supposed to arise from the decay of the ancient formulas of ecclesiastical music, which was, just at this time, beginning to show itself.

2. Brief Directions for the Understanding of that part of the *Divine Service* performed with the *organ* at S. Paul's Cathedrall on Sundays, etc.

The First Service in the Morning.

After the Psalms a Voluntary upon the *organ* alone. After the 1st Lesson is sung *Te Deum Laudamus*, "We praise Thee, O God," etc. [this as well as the other canticles is given at full length]. After the 2nd Lesson, *Benedictus*, Luc. i. 68, "Blessed be the Lord God," etc., or *Jubilate Deo*, Ps. c., "O be joyful," etc. After the 3rd Collect, "O Lord, our heavenly Father," etc., is sung the 1st Anthem. After that the *Litany*, "O God, the Father of Heaven, have mercy," etc. After the Blessing, "*The Grace of our Lord Jesus Christ*," etc., a *Voluntary* alone upon the organ.

The Second or Communion Service.

After every commandment, the Prayer, "Lord have mercy upon us," etc. After the Epistle, this heavenly

ejaculation, "Glory be to Thee, O Lord." After the Holy Gospel, the *Nicene Creed*, "I believe in one God," etc. After the sermon, the last *Anthem*.

At Evening Service.

After the Psalms, a *Voluntary* alone by the organ. After the 1st Lesson is sung the *Magnificat*, Luc. i. 46, "My soul doth magnifie," etc. After the 2nd Lesson, the *Nunc Dimittis*, Luc. ii. 29, "Lord now," etc., or *Deus Misereatur*, Ps. 67, "God be mercifull unto us," etc. "Glory be . . . world without end." Amen.

William Byrd.	*Wm. Munday.*	*Mr. Strogers.*
Orlando Gibbons.	*Thomas Tallis.*	*Elway Bevin.*
Thos. Tomkins.	*Adrian Batten.*	*Dr. Gyles.*
Dr. Childe.	*Mr. Portman.*	*Christopher Gibbons.**

After the 3rd Collect, "Lighten our darkness, we beseech Thee," etc., is sung the first *Anthem*. After the sermon is sung the last *Anthem*.

The names of the composers of the 393 anthems were: John Amner, Adrian Batten, John Bennett, John Blow, Albertus Bryan, Richard Browne, John Bull, William Byrd, George Carre, William Child, Captain Hy. Cook, Thomas Coste, William Cranford, Thomas Day, Michael Este, Richard Farrant, Alphonso Ferrabosco, Laurence Fisher, Richard Gibbs, Orlando Gibbons, Christopher Gibbons, Nathaniel Gyles, John Heath, John Hilton, John Hingston, John Holmes, Edmund Hooper, Pelham Humphreys, John Hutchinson, Robert Hutchinson, Simon Ive, Randolph Jewitt, Robert Johnson, Robert Jones, Henry Lawes, William Lawes, Sir William Leighton, Matthew Locke, Henry Loosemore, Edward Lowe, George

[* The composers of the various Services then in use.]

ANTHEM XXXII.

Hoſanna to the Son of David, &c.

Theſe words are taken out of the 9th verſe of the 21 Chapter of the Goſpel written by S. *Matthew*.

HOſanna to the Son of David, Bleſſed be he that cometh in the name of the Lord. ii Bleſſed be the King that cometh in the name of the Lord, ii Peace in heaven and glory in the higheſt places, ii Hoſanna in the higheſt heavens. ii

Orlando Gibbons.

ANTHEM XXXIII.

Lift up your heads O ye gates, &c.

Pſal. 24. v. 7, 8.

7. LIft up your heads O ye gates ii and be ye lift up ye everlaſting doores ii and the King of glory ſhall come in: ii 8. It is the Lord, ii ſtrong and mighty, ii even the Lord of hoſts, ii he is the King of glory. ii

Orlando Gibbons.

FAC-SIMILE OF A PAGE FROM CLIFFORD'S "DIVINE SERVICES AND ANTHEMS," 1664.

Mason, Henry Molle, Thomas Morley, Thomas Mudde, William Mundy, Robert Parsons, William Phillips, Martin Pierson, Richard Portman, Richard Price, Robert Ramsay, Benjamin Rogers, John Shepharde, Edward Smith, Henry Smith, Robert Smith, William Stonard, Peter Stringer, Thomas Tallis, Gyles Tomkins, John Tomkins, William Tucker, Christopher Tye, John Warde, Peter Warner, Thomas Weelkes, Robert White, Thomas Wilkinson, John Wilson, Leonard Woodson.

The Rev. James Clifford, born at Oxford in 1622 and educated as a chorister of Magdalen College, was appointed to the 10th Minor Canonry of S. Paul's in 1660. In 1672 he was Succentor; in 1675 he was advanced to the 5th stall; in 1682 he was Senior Cardinal;* in 1688 Warden of the

* The office of Cardinal is one peculiar to S. Paul's, throughout the Anglo-Catholic world. The origin of the term appears somewhat obscure, but in all probability the two minor canons designated Senior and Junior Cardinal, were so styled from serving at the Canons or principal (*i.e.* cardinal) mass, celebrated daily before the Reformation, at the High Altar of Old S. Paul's. Mention is made in old documents of all the minor canons of S. Paul's officiating in turn at the High Altar in place of the major canons. When Richard II granted the minor canons their Charter of Incorporation in 1394, mention is made in that document of the Cardinals, as follows: "Quorum duo dicuntur Cardinales"; and one, Thomas Gybbons, in his *Fragmenta Historipolitica Miscellanea Successiva* (preserved among the Harleian MSS. in the British Museum), tells us that "The Church of S. Paule had, before the tyme of the Conquerour, two Cardinalls, which office still continue [*sic*]. They are chosen by the Dean and Chapter out of the number of the twelve Petty Canons and are called Cardinales Chori. Their office is to take note of the absence or neglect of all the Quire, and weekly to render account thereof to the Dean and Chapter. . . . Not any Cathedrall church in England hath Cardinalls besides this; nor any beyond seas are to be found dignified wyth this title, saving

College of Minor Canons; and in 1691 Sacrist, all in S. Paul's.

The Rev. John Pridden, a minor canon of S. Paul's from 1782 to 1825, mentions in his MS. Collections, now in the Cathedral Library, that "James Clifford, senior cardinal, went first to dwell in one of the four houses then newly-built, and called S. Paul's College (after the dreadful fire), on the 8th August, 1682." S. Paul's College does not now exist. The Rev. John Entick, writing in his *Survey of London* (1766), mentions that "at the extremity of the South side of S. Paul's churchyard is S. Paul's College, or the college or place of residence for the Petty Canons, which is in a small court backwards, consisting of divers houses appropriated to each stall." This place was still in existence in 1807, when another London topo-

the Churches of Rome, Ravenna, Aquilea, Millan, Pisa, Beneuent in Italy, and Compostella in Spayn. The Cardinalls have the best preheminence in the Quire above all, next to the Sub-deane and the best stalls." Besides visiting the sick the two Cardinals were "to teach weekly the Catechism to the choristers and to deliver a note to the Dean of those who did not profit, or who were negligent or stubborn." They were also to hear confessions, to present defaulters to the Dean on Fridays, to enjoin suitable penances, to preserve order as Rulers of the Choir, and to take their share in the burial of the dead. The term "Cardinal" has never become obsolete at S. Paul's, the present Senior Cardinal being the Rev. W. H. Milman, and the present Junior Cardinal, the Rev. W. J. Hall. Here are Bishop Compton's Injunctions concerning the Cardinals (A.D. 1694) subscribed in his handwriting in a document preserved in the Muniment Room of S. Paul's: "Cardinales autem videbunt ne quis tempore Divini Officii irreverenter se gerat. Unus è Cardinalibus, Pueros qui in Choro inserviunt, et cantando ministrant, in Catechismo Ecclesiæ Anglicancæ singulis septimanis diligenter institutio. Quod si neglexerint, arbitrio Decani et Capituli puniantur." These Injunctions were confirmed in 1813.

grapher, David Hughson, tells us that "at the entrance from Ludgate Street is a narrow entry leading to S. Paul's College, where are lodgings for such of the Minor Canons who chuse to reside." By this it is to be inferred that the minor canons were not bound to live here, for as a rule they held benefices in the city—some of them in the country—to which a house was invariably attached. The Rev. Richard Webb dates his *Collection of Madrigals* * from No. 2 S. Paul's College, S. Paul's Churchyard, 12 May, 1808. Not long after this the College was demolished, to make room for certain improvements at the south-west corner of Ludgate Hill. For some time Clifford was curate or reader at S. Gregory's, until the Fire of 1666, the little church nestling under the south-west corner of the nave of the old cathedral. He was also chaplain to the Honourable Society of Serjeants Inn, Fleet Street. He lived to witness the opening of the choir of the new cathedral, on 2 December, 1697, and, dying in the following year, was buried in the church of S. Andrew, Wardrobe. Clifford left a widow, who survived him some years; she lived in Wardrobe Court, Carter Lane, near S. Paul's, and had a daughter "who taught a school of little children." Hawkins, writing in 1776, mentions that one of the pupils of this lady was then living, and that she, though over five score, retained a vivid recollection of Clifford and his person.

Of all the musicians connected with the Chapel Royal at the death of Charles I none came forward

* See *ante*, p. 33.

to claim their former posts but Dr. Child, Dr. Christopher Gibbons, Edward Lowe, John Wilson, Henry Lawes, and Captain Henry Cook. Of these, the first three were appointed organists. Their training, tastes, and habits, however, were those of another age. "Modern illustrations of the Seven Sleepers" (says Hullah), "they woke up in a world for whose ways they had no preparation—old-fashioned people, learned in Canon and believing in the ecclesiastical modes, called upon to furnish material for the Chapel and Chamber Royal."*

Our cathedrals since the time of the suppression of the monasteries had been the only seminaries for the instruction of boys in the principles of music, and as not only the revenues appropriated for this purpose were sequestrated, but the very institutions themselves declared to be superstitious, parents were deprived of both the means and motives to qualify their children for choral duty, so that boys were wanting to perform those parts of the service which required treble voices. In consequence thereof, and of that inaptitude which follows the disuse of any faculty, when the time came for the choral service to be revived there were few to be found who could perform it. Matthew Locke, in his *Present Practice of Music Vindicated*, published in 1673, states, "For above a year after the opening of His Majesty's Chappel, the orderers of the Musick there, were necessitated to supply superior parts of the music with cornets, and men's feigned voices, there being not one lad for all that time capable of singing his part readily."

* John Hullah, *Lectures on Modern Music*, 154

This is further borne out by the existence of four anthems by Locke himself—"In the beginning," "Let God arise," "O give thanks," and "Sing unto the Lord"—all for men's voices. In 1664 it is on record that one John Hill, at Westminster Abbey, was retained to play the treble parts upon the cornet in consequence of the great difficulty of obtaining efficient boys. A document still preserved in the British Museum contains the following entry: "To John Hill, for playing on the cornett in the Church this year, 1664, £4."

As may be supposed, Charles II, on his return as King, was unable to relish such grave strains as those of Tallis, Farrant, Gibbons, Byrd, and Tomkins, after having been accustomed, during his sojourn at the Court of Versailles, to the light and airy style affected by Lulli and other composers.

Referring to Charles II's taste in ecclesiastical music, Tudway, the old historian, observes :—

The standard of Church Musick begun by Mr. Tallis, Mr. Byrd, &c., was continued for some years after ye Restauration, and all Composers conformed themselves to ye Pattern which was sett by them. His Majesty, who was a brisk and airy Prince, coming to ye Crown in ye flow'r and vigour of his Age, was soon, if I may so say, tyred wth y^{e} grave and solemn way, and ordered ye Composers of his Chappell to add Symphonys, &c., with Instruments to their Anthems, and thereupon established a select number of his Private Musick to play y^{e} Symphonys and Ritornelles which he had appointed. The King did not intend by this innovation to alter anything of the established way. He only appointed this to be done when he came himself to y^{e} Chappell, which was only upon Sundays, on y^{e} Mornings of y^{e} Great Festivals and Days of Offerings.

The old Masters, viz., Dr. Child, Dr. C. Gibbons and Mr. Lowe, organists to his Majesty, hardly knew how to comport themselves with these new-fangled ways, but proceeded in their Compositions according to y^e^ old Stile, and therefore there are only some full services and anthems of theirs to be found.

Continuing, Tudway says :—

In about four or five years' time, some of ye forwardest and brightest children of y^e^ Chappell, as Mr. Humphreys, Mr. Blow, Mr. Wise, &c., began to be Masters of a faculty in composing. This his Majesty greatly encouraged, by indulging their youthful fancys, so that every month at least, and afterwards oftener, they produc'd something new of this kind. In a few years more, severall others, educated in y^e^ Chappell, produced their compositions in this stile, for otherwise it was in vain to hope to please His Majesty. . . . This, however, did not oblige y^e^ Cathedralls throughout England to follow such an example.*

Both Samuel Pepys and John Evelyn were frequent attendants at the Chapel Royal, as we glean from several passages in their diaries. Evelyn, under date 21 December, 1662, writes thus of Charles II's act of introducing into the service his band of twenty-four fiddlers :—

One of His Ma^ty's^ Chaplains preach'd, after which, instead of y^e^ antient, grave and solemn wind musiq accompanying y^e^ organ, was introduc'd a concert of 24 violins between every pause, after y^e^ French fantastical light way, better suiting a tavern, or a play-house, than a church. This was y^e^ first time of change, and now we

* From Tudway's Epistle Dedicatory to Lord Harley, prefixed to the second volume of his MS. collection of Cathedral Music in score.

no more hear the cornet * w^ch gave life to y^e organ; that instrument quite left off, in which the English were so skilfull.

Captain Henry Cook was the first appointed Master of the Children of the Chapel Royal after the Restoration. On the breaking out of the Civil War, Cook, who had himself begun as a chorister in the King's Chapel, espoused the Royal cause, and obtained a captain's commission, which latter will account for the title by which he is distinguished from several other composers of the same name who lived later. Playford sometimes mentions Cook as among the London teachers during the Commonwealth, when secular music in public and sacred music in private were in no way discountenanced, as Hullah, Ouseley, and other historians would have us believe. Between 1650 and 1659 over thirty important collections were published, such as *The English Dancing Master*, Playford's *Choice Ayres and Dialogues*, Locke's *Little Consort*—forty pieces for viols, Walter Porter's *Motetts*,† and a reprint of *Parthenia*. The Protector was extremely fond of music. He established the first State Concerts, and the organ in Magdalen College Chapel, Oxford, instead of

* The cornet here indicated is the obsolete reed wind instrument of that name—not unlike a hautboy, but larger and of a coarser quality of tone. They were often made of wood, neatly covered with dark leather. In Germany, as in England, they were once in common use for sacred and secular purposes.

† Walter Porter was Master of the Choristers of Westminster Abbey in 1639. Pepys thus alludes to his motetts: "1664, Sept. 4th (Lord's Day) All the afternoon my wife and I above, and then the boy and I to singing of psalms, and then came in Mr. Hill, and he sung with us awhile; and he being gone, the boy and I again to the singing of Mr. Porter's mottets."

being destroyed, he caused to be removed to his palace at Hampton Court in 1654. He was fond of the Latin motetts of Richard Deering, and John Hingston, his private organist, with two boys, was accustomed to sing them to him. Still, in spite of Cromwell's patronage of music, the suppression of cathedral choirs was severely felt.

Captain Cook is not known to have produced anything very striking in the way of composition. Pepys several times alludes to his anthems (of which the words of twenty are given in Clifford's collection), and he also tells us that he was a good singer, but "a vain coxcomb." At any rate, he must have been an excellent theorist to turn out such pupils as Humphreys, Wise, Blow, and Purcell—"those four bright boys"—who were destined to bring about so great an alteration in Church music. In 1663 Cook obtained a grant for himself of £30 *per annum*, for the "diet, lodging, washing, and teaching" of the boys under his charge, and in the next year was made "Composer of the King's Private Musick for Voices."

Elias Ashmole, in his *History of the Order of the Garter*, makes mention of a hymn composed "in verse and chorus" by Cook, performed on the Festival of S. George at Windsor, in April, 1661, and "by whose direction some instrumental loud musick" was at that time introduced, viz. "two double sackbuts, and two double courtals, and placed at convenient distances among the classes of the Gentlemen of the choirs of Whitehall and Windsor, to the end that all might distinctly hear and conveniently keep together in both time and tune."

Cook died 13 July, 1672, from sheer jealousy

(so Antony à Wood relates) of his best pupil, Pelham Humphreys, who succeeded him in the mastership of the Children of the Chapel Royal.

Pelham Humphreys, born in 1647, was probably the son or nephew of Colonel Humphreys, sword-bearer to Bradshaw at the trial of Charles I. He entered the choir of the Chapel Royal at the age of thirteen, and on the breaking of his voice was sent, by the direction and at the charge of Charles II, to Paris, where he studied under Lulli, forming his style on that of Carissimi, Lulli's master. On his return home he was the means of making his artistic brethren acquainted with a number of effects, many of them beautiful, and all new, and a system of composition widely differing in plan and detail from that of the great masters of the earlier Stuart period—Orlando Gibbons, and two of whom we shall presently treat, William Child and Benjamin Rogers.

A manuscript, formerly in the possession of Rimbault, purporting to be an account of Secret Service Monies (*temp.* Charles II), kept by Sir John Shaw, contains these items :—

1664. To Pelham Humphreys, to defray the charge of his journey into France and Italy, 200l.
1665. To Pelham Humphreys, bounty, 100l.
1666. To Pelham Humphreys, bounty, 150l.

Humphreys' return to England is thus noted by Pepys :—

Nov. 1. 1667. To chapel, it being All Hallows Day, and heard a fine anthem, made by Pelham, who is come over.

Nov. 15. 1667. Home, and there find, as I expected, Mr. Cæsar and little Pelham Humphreys, lately returned from France, and is an absolute Monsieur, as full of form and confidence and vanity, and disparages everything and everybody's skill but his own. But to hear how he laughs at all the King's Musick here, as Blagrave and others, that they cannot keep time or tune nor understand anything; and at Grebus [Louis Grabut], the Frenchman, the King's Master of the Musick, how he understands nothing, nor can play on any instrument, and so cannot compose; and that he will give him a lift out of his place, and that he and the King are mighty great.

In an earlier entry in his Diary (22 Nov., 1663) Pepys tells us :—

The anthem was good after sermon, being the 51st Psalm, made for five voices by one of Captain Cooke's boys, a pretty boy, and they say there are four or five others, who can do as much.

The anthem alluded to by Pepys is, no doubt, that given by Boyce in his *Cathedral Music*, where are also to be found six more by Humphreys. These include, " Rejoice in the Lord, O ye righteous," with its sprightly tenor solos in triple measure, which no doubt gave great pleasure to the restored toes as they beat time on the floor of the Chapel Royal.

Humphreys undoubtedly possessed extraordinary musical abilities. He at once introduced the declamatory recitative style into English Church music, and his works in this style, such as " Hear, O heavens," and " O Lord my God, why hast Thou forsaken me," are of permanent value, and characterized by fine dramatic feeling. In proof of his attachment to plaintive expression it may be re-

marked that the whole of the seven verse anthems of this composer, inserted in Boyce's *Cathedral Music*, are in flat keys, and mostly in C and F minor. Burney ascribes to Humphreys the earliest employment of the extreme sharp sixth in Church music, and of the minor third and sharp fourth—chromatic combinations of great effect in vocal expression, which he may probably have learned of the Italian composers in Paris.

The only published composition of Humphreys, besides the pieces in *Boyce*, is a singularly expressive verse anthem, "Lord, teach us to number our days," printed in the second volume of *The Cathedral Magazine*. His full Service, with verses, in E minor, which includes the Communion Service set fully, i.e. with *Sanctus* and *Gloria in Excelsis*, is in a large manuscript volume of Church music in score, in the library of the Fitzwilliam Museum, Cambridge. This volume is mainly in the autograph of Dr. Blow.

In 1888 the morning and evening portions of Humphreys' service were scored from some old vocal parts and an organ book belonging to Durham Cathedral by the organist, the late Dr. Philip Armes, and since 18 May, 1889, they have been regularly sung there. The service is also in use at S. Michael's College, Tenbury. Humphreys was the reputed composer of the well-known "Grand Chant." At the Commemoration of Orlando Gibbons, held at Westminster Abbey in June, 1907, this composition was sung to Psalm CL., from a version preserved in a manuscript in the British Museum, *temp.* Charles II. This was generally admitted to be an improvement on the arrangement given in all modern chant books.

In July, 1672, Humphreys succeeded Cook in the mastership of the Chapel Royal children, and on 8 August following was appointed "Composer in Ordinary for the Violins to His Majesty." His career, however, was a short one, and his early death at Windsor, at the age of twenty-seven, on 14 July, 1674, was a great loss, not only to Church music, but to English music generally. He was buried in the cloisters of Westminster Abbey, near the East door.

Humphreys married about 1672. His wife was remarkable for her beauty, if we may trust to Richard Veel, who wrote "An Hymeneal to his dear friend Mr. P[elham] H[umphrey]," printed in his *New Court Songs and Poems*, 1672.

The other Children of the Chapel Royal alluded to by Pepys as able to "do as much" as Humphreys, were John Blow, Robert Smith, Michael Wise, and William Turner. In this order it is proposed to give a short biographical sketch of each.

John Blow was born at North Collingham, Nottinghamshire, in 1648, and was baptized in the parish church of Newark on 23 February, $164\frac{8}{9}$. At the age of twelve he was admitted as one of the first set of Children of the Chapel Royal after the Restoration, and soon after must have begun his composing achievements, for the second and enlarged edition of Clifford's *Divine Services and Anthems*, published in 1664, contains the words of three anthems by him. With his fellow choristers, Pelham Humphreys and William Turner, he collaborated in the production of an anthem—"I will alway give thanks"—each being responsible



WILLIAM CROFT, Mus.D., Oxon.
(See page 201.)



HENRY PURCELL.
From a drawing by Sir Godfrey Kneller.
(See page 148.)



WILLIAM HEATHER, Mus.D., Oxon.
Founder of the Professorship of Music at Oxford.
(See page 80.)



JOHN BLOW, Mus.D., Cantuar.

for one of its three movements. This composition, known as the Club Anthem, probably owed its inception to the strict friendship existing between the distinguished trio. On the breaking of his voice Blow left the Chapel, and shortly afterwards appears to have paid Pepys a visit. The gossiping old diarist tells us that on 21 August, 1667, "This morning came two of Captain Cooke's boys whose voices are broke and are gone from the Chapel, but have extraordinary skill; and they and my boy, with his broken voice, did sing three parts; their names were Blaew [*sic*] and Loggings; but notwithstanding their skill, yet to hear them sing with their broken voices, which they could not command to keep in tune, would make a man mad—so bad it was."

Blow, on account of his great merit, was much noticed by Charles II. On one occasion the King admired a little duet, "Dite o cieli," by the Italian composer, Carissimi, and asked Blow if he could imitate it. The young Englishman answered he would try, and shortly afterwards produced in the same key and measure the duet, "Go, perjured man," from Herrick's "Hesperides."

In 1669, at the early age of twenty-one, Blow found himself in the important position of organist of Westminster Abbey. In 1673 he was appointed one of the Gentlemen of the Chapel Royal, and in the year following succeeded Humphreys as Master of the Children. Two years later he became organist, in succession to Dr. Christopher Gibbons. In 1680 he resigned his appointment at Westminster Abbey. No satisfactory evidence is forthcoming to show why he took this step, but the general

supposition is that he did so in order that his favourite pupil, Henry Purcell, might be appointed. In 1687 he was chosen to succeed Michael Wise as Almoner and Master of the Choristers of S. Paul's, which office he resigned in 1693 to make way for another pupil, Jeremiah Clark. It is probable, however, that Blow resigned at S. Paul's, not on account of his pupil's merits, but because of his conscientiousness, as he must have found so many offices incompatible. On Purcell's death, in 1695, he again became organist of Westminster Abbey.

It should be stated that shortly before his death, in 1694, Tillotson, Archbishop of Canterbury, suggested to Queen Mary that the office of Composer to the Chapel Royal should be established. Her Majesty warmly seconded the proposal, and caused a certain sum of money to be set apart for this purpose. It was originally intended by the Queen that there should be two Composers, and that Blow and Purcell should be the nominees. They were each to produce a new anthem on the first Sunday of their month of waiting. This design was not carried out until 1699, and Blow was then nominated alone with a salary of £40 a year, Purcell being dead. A second Composer was appointed in 1715 in the person of John Weldon, his companion in office being William Croft, who had succeeded Blow in 1708.

When Bernhardt Schmidt's organ was about to be erected in S. Paul's, a minute of the committee, inserted in the contract, stated that the instrument should be "approved by able organists, and particularly Dr. John Blowe, Organist to their Maties."

At the time of the remarkable contest between

the two celebrated organ-builders of the time, Bernhardt Schmidt and Renatus Harris, and the protracted trial of the two instruments they severally set up in the Temple Church, Blow and Purcell were engaged to play on Schmidt's organ, and Draghi, organist to Queen Catherine, was employed to "touch" that of Harris. Schmidt, who, doubtless, owed not a little to the skill of Blow and Purcell, won the victory.

Blow is generally supposed to have received the Lambeth degree of Doctor in Music from Archbishop Sancroft, about 1676;* but a manuscript anthem, once existing at the Oxford Music School, and now lost, suggested his having been an Oxford graduate. There is, however, no record of his having matriculated, or entered his name at any college.

Blow died on 1 October, 1708, and was buried in the north aisle of Westminster Abbey, close to the organ. The tablet to his memory bears an inscription stating that he was "scholar to the excellent musician Christopher Gibbons, and Master to the famous Mr. Henry Purcell, and most of the eminent masters in musick since," to which was judiciously added: "His own musical compositions (especially his Church Music) are a far nobler monument to his memory than any other that can be raised for

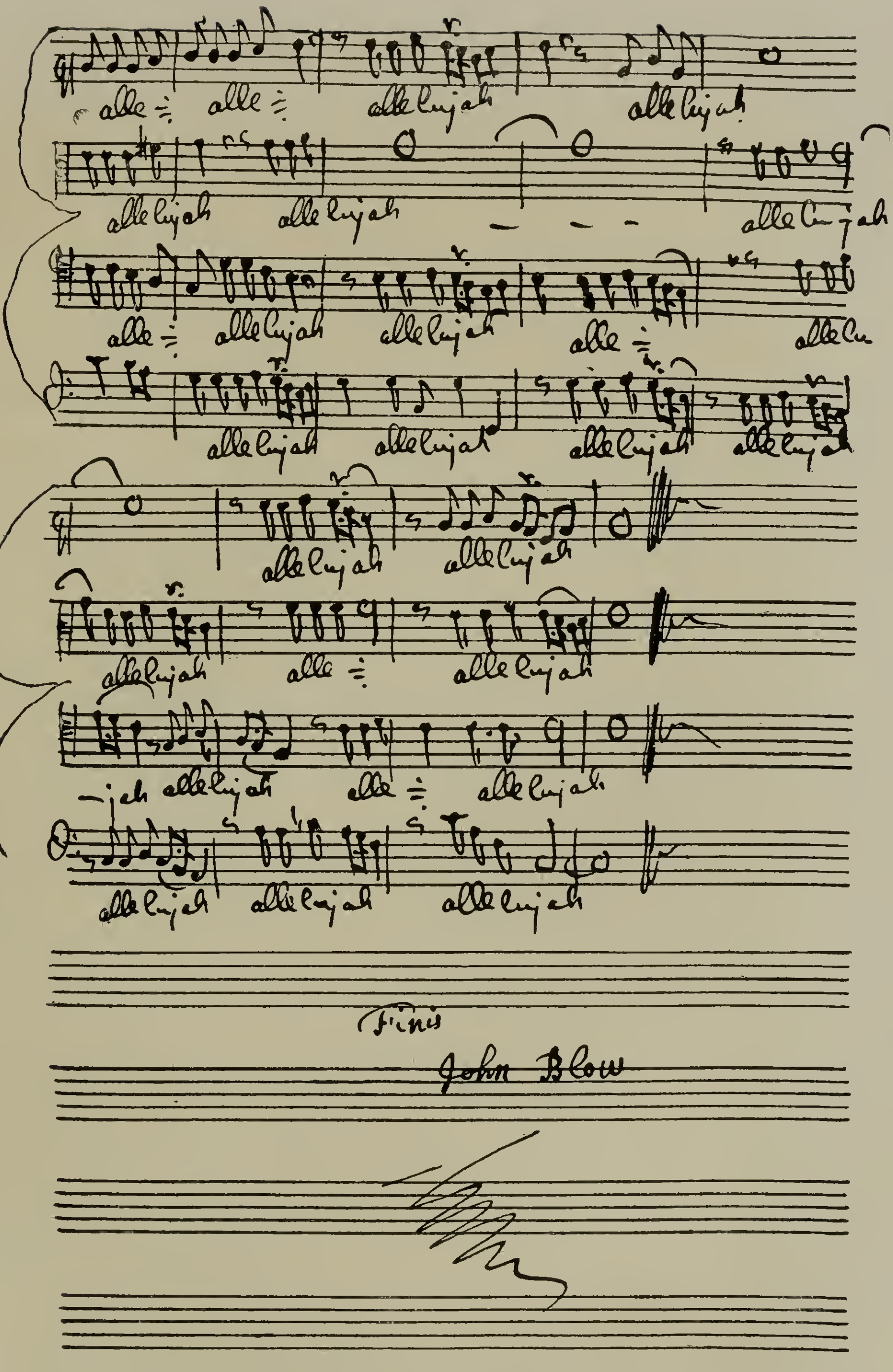
* In the postscript of a letter from Thomas Purcell (uncle of the famous Henry) to John Gostling, "Chaunter of y^e^ quire of Canterbury Cathedral, London y^e^ 8th of ffeb. 167$\frac{8}{9}$," is this passage: "I have perform'd y^e^ compliments to Dr. Blow, Will Turner, etc." If it be correct that Blow's degree was a Lambeth one, this may be considered as the first instance of its bestowal upon a musician.

him." Below this inscription is engraved the *Gloria Patri* to the *Jubilate* from his Service in G.

Blow was a voluminous composer for the Church. In the preface to *Amphion Anglicus*, a collection of his songs (1700), he announced his intention of publishing his Church music and other compositions. Unhappily, he did not live to carry out his design, and of the fourteen services and over a hundred anthems* which he wrote—all of them extant—comparatively few have been printed.

Amongst the music in the Fitzwilliam Museum at Cambridge there are two large volumes consisting of services and anthems, in Blow's autograph, by composers from Tallis to his own day. One volume, consisting of organ parts, is dated 1683; the other, entirely of vocal scores, 1707. The latter appears to have belonged at various times to Dr. Philip Hayes and Dr. Samuel Arnold. The volumes contain some fifty anthems by Blow himself (several having orchestral accompaniments), as well as nine services, in the keys of A major, A minor, C major, D major, D minor, E minor, F major, G major, and G minor. The A major, E minor, and G major services were printed by Boyce in his *Cathedral Music* (1760–78), together with a setting of the *Kyrie* and *Credo* "in Gamut Tripla" (i.e. G major, triple time). At Ely Cathedral there is a setting of the *Benedicite* in E minor, probably forming part of the service in that key, but not given by Boyce. The same collection contains thirty-three anthems, mostly unpublished.

* Mr. Myles B. Foster gives a complete list of these in his *Anthems and Anthem Composers* (Novello, 1901), an invaluable work of reference.



FAC-SIMILE OF A PAGE FROM THE AUTOGRAPH SCORE OF DR. BLOW'S ANTHEM, "O BE JOYFUL."

Ten of Blow's anthems were printed by Boyce, viz. "God is our hope and strength" (8 voices), "I beheld, and lo!" (verse, 4 voices), "I was in the Spirit" (verse, 5 voices), "My God, my God, look upon me" (4 voices), "O God, wherefore art Thou absent" (5 voices), "O Lord, I have sinned" (verse, 4 voices)—for the funeral of General Monk, 1670, "O Lord, Thou hast searched me out" (verse, 2 voices), "O sing unto God" (verse, 3 voices), "Save me, O God" (4 voices), and "The Lord hear thee in the day of trouble" (4 voices).

In 1846 that indefatigable editor, Vincent Novello, published seven short anthems by Blow. These were mostly selections from his longer unpublished anthems. All are extremely beautiful. The remaining published anthems of Blow are but three: "Lord, how are they increased," in the *Cathedral Magazine;* "Sing we merrily" (6 voices), in Page's *Harmonia Sacra;* and "Praise the Lord, O my soul" (8 voices), in the Rev. Sir W. H. Cope's *Anthems by Eminent Composers of the English Church.*

For the Communion Service Blow wrote a setting of the *Sanctus* and *Gloria in Excelsis.* These movements, edited by Rimbault for the Motett Society in 1842, were reprinted in *The Choir* of 7 November, 1863. They are also to be found in a collection of chants and other Church music published in 1848 by Charles Ashton,* one of the lay clerks of Durham,

* Ashton, a fine tenor singer, was born at Lincoln in 1815. He was educated as a chorister in the Cathedral under B. Whall, for over half a century Master of the Boys. Subsequently he became one of the lay vicars. He had a voice of such exquisite quality, that whenever an anthem with tenor solo appeared in the

at which cathedral the Communion Service has always been rendered chorally on the first Sunday of every month. In all probability Blow's settings were originally introduced at Durham by his pupil, James Heseltine, who was organist there from 1710 until 1763.* Blow's G major service was completed by a setting of the two above-mentioned hymns. They were not printed by Boyce, but they are to be found in the Fitzwilliam Museum copy of the service.

In Blow's Church music, especially in his services, one is struck by the freshness of the melody, the pathos of the verses, the vigour of his inner part-writing, and the richness and grandeur which pervade his choruses. The "Amen," with its descending pedal passage, which concludes the *Gloria Patri* of the *Deus Misereatur* in the service in A, is strikingly grand and sublime.

Boyce has distinguished Blow for "his success in cultivating an uncommon talent for modulation," besides other commendations. But the best testimony to the powers of this great cathedral musician will be found in his works themselves. He wrote both in the dramatic and choral styles of the Church with equal success. His changes of harmony have great amplitude and grandeur, and he seems to have been the inventor of a variety of pleasing and melodious "closes." As with Purcell, the progressions of Blow are new and unexpected; yet there is a

Cathedral weekly scheme, crowds of the citizens could be seen toiling up the "Steep Hill" to hear him. Latterly he was appointed a lay clerk of Durham Cathedral, and died in 1862. He arranged the anthem, "Great God of all," to music, by Beethoven. This is still a favourite piece at Lichfield Cathedral.

* They are in the key of D major.

certain air of nature in them which shows the product, not of labour, but of an original mind. That he could write excellent, smooth counterpoint in the pure ecclesiastical style, the anthem, "My God, look upon me," affords sufficient proof. Indeed, the more one looks into the compositions of this master the more one finds him the worthy musical associate of Wise and Humphreys, and the befitting preceptor of such pupils as Purcell, Croft, and Jeremiah Clark.

In the words selected by Blow and other composers of the early post-Restoration period we see the imaginative and poetical turn of their intellect. Whatever suggested a lively picture, a dramatic scene, or a profound sentiment of expression was welcome to them, and the proof is found in the selection of the texts of their anthems. For instance, in Blow's "I was in the Spirit" a realistic suggestion is tempered with sincerity. With the slenderest means the composer evidently attempts to suggest the vision of heaven with the choir of angels answering one another. This anthem, together with another in the same style, "I beheld, and lo!" is one of Blow's best works. The rhythmical feeling in these shows the influence of Charles II, and a comparison between them and the anthems of Byrd, Tallis, and Gibbons will show exactly the difference between the Elizabethan polyphonists and the school created in compliance with the Merry Monarch's taste, and as they have ritornellos for violins they are quite typical specimens of the Restoration school.*

Blow's style in these two compositions was suc-

* Davey, *History of English Music*, 341.

cessfully imitated many years afterwards by that remarkable man Sir John Stevenson, of the choirs of S. Patrick and Christ Church, Dublin, in his anthem, "I looked, and lo, a Lamb stood on the Mount of Zion."

Of "I beheld, and lo!" the following story is current. In 1688 King James II, much struck with a motett by one of his Italian musicians, asked Blow whether he could imitate it. Our composer replied in the affirmative, and on the following Sunday, which happened to be All Saints' Day, had ready the anthem above alluded to. After it had been sung at the Chapel Royal, the King sent the notorious Jesuit, Father Petre, to Blow to inform him that he approved of it; "but," added the Jesuit on his own account, "I myself think it too long." "That," replied Blow, "is but the opinion of one fool, and I heed it not." The malicious priest persuaded the King to suspend Blow, but his Majesty's intentions in this direction—if, indeed, he had any—were frustrated by his ignominious flight during the Revolution, shortly afterwards. We owe a debt of gratitude to Blow, as one who was so successful in this anthem in bringing all heaven before our eyes.

Blow was commissioned to write the anthem for the opening of the new choir of S. Paul's on 2 December, 1697. A score of this anthem ("I was glad") is in the Ely Cathedral collection, and there is another at Lichfield. We have no direct evidence of its having been sung on the occasion for which it was written. There was no copy in the music library at S. Paul's until one was made from the Lichfield score in 1897. The Ely copy bears the

following note: "Dr. Blow, Hampton Town, Oct. y^e^ 15, 1697. Anthem for y^e^ opening of S. Paul's Cathedral, 1697."

The remark previously made that Blow was original in the choice of words for his anthems is strengthened by the fact of such titles as "Awake, awake, utter a song," "Cry aloud, and spare not," "God spake sometimes in visions" (Coronation Anthem for James II), "How doth the city sit solitary," "Jesus seeing the multitudes" (the Beatitudes), "The Kings of Tharsis," and "When Israel came out of Egypt." Several of these are contained in a large manuscript collection of Blow's Church music, now at the Royal College of Music. He wrote the *Te Deum* and *Jubilate* for the celebration of S. Cecilia's Day in 1695, and, in collaboration with Croft and Jeremiah Clark, composed a thanksgiving anthem for the Union with Scotland in 1706.* His setting of *Salvator Mundi*, a translation of the antiphon in the Office of the Visitation of the Sick, was given by Sir Frederick Ouseley as an illustration to one of his lectures at Oxford.

One of Blow's pupils was VAUGHAN RICHARDSON, composer of the melodious anthem, "O how amiable," traditionally sung as a processional at Winchester. Of that cathedral the composer was organist from 1692 till 1729. The present writer possesses a volume of music entirely in Vaughan

* Another composition for the same celebration was an anthem, "Arise, shine, O Zion," by George Holmes, organist of Lincoln Cathedral from 1704 to 1721. This was printed in Page's *Harmonia Sacra* (1800). Holmes' "Burial Song," a fine setting in C minor of the opening sentences of our funeral service, is the traditional use at Lincoln.

Richardson's autograph, containing a Service in C major (for long popular), fourteen anthems, a Song for the King (1697), a Song for S. Cecilia's Day, and six sonatas for strings. His anthem, "O Lord God of my salvation," printed sixty years ago by Joseph Warren, in a collection edited for Cocks and Co., the music publishers, is a remarkably fine composition.

Resuming our account of the first set of Chapel Royal boys, we come to Robert Smith, six of whose anthems appear in Clifford's collection. He does not appear to have fulfilled his early promise as a Church composer. He seems to have written for the flageolet, several of his tunes appearing in 1682 in Thomas Greetings' *Pleasant Companion*, an instruction book for that instrument.

Michael Wise was another highly-gifted but short-lived member of Cook's first set of chapel boys. He was a native of Wiltshire, possibly of the cathedral city of Salisbury itself. After leaving the choir of the Chapel Royal he went for a short time to S. George's Chapel, Windsor, as an alto singer. In 1668 he succeeded Giles Tomkins as organist and vicar choral of Salisbury, and is described in the cathedral records as "a counter-tenor from Windsor." On 6 January, 1675, he was sworn in as a Gentleman of the Chapel Royal in the room of Raphael Courteville, and on 27 January, $168\frac{6}{7}$, received the appointment of Almoner and Master of the Boys at S. Paul's, retaining all his other posts.

"The Chapter records of Salisbury throw light upon Michael Wise's doings and misdoings. On 20 April, 1679, a Mr. Mitternacht was appointed

to play the organ as his substitute, Mitternacht's salary during the time he thus acted being deducted from that of the chief musician of the Cathedral. Fines of 5s., 10s., and 20s., and admonitions for absences and irregular attendances on the part of Mr. Wise, and the dismissal of Mitternacht—all recorded in the Chapter books—show that the organist and his deputy gave their superiors some trouble. The following entries refer to an accusation made against the Dean and Chapter by Organist Michael Wise :—

"11 May, 1674—Accusation : That ye Dean and Chapter within these seven years last past had received of y^e^ choristers rents above y^e^ sum of Three Hundred pounds more than ever they pay'd to him or y^e^ choristers.

"May 23, 1674—I, Michael Wise, do acknowledge that rashly and inconsiderately I said some words, which tended to y^e^ reproach and dishonour of y^e^ Dean and Chapter which upon better thoughts I have reason to believe were false. I do therefore hereby declare and profess that I am heartily sorry for that my miscarriage, and do very humbly desire their pardon : promising to behave myself hereafter with all reverence and duty in my place, according to y^e^ promise which I made at my admission.

"Against the foregoing must, however, be recorded the following payment made by the Dean and Chapter, and to their credit be it said :—

"To Michael Wise 50^s^ for his paines in setting certain anthems."*

Wise seems to have been a man of some pleasantry, for we are told that when in Charles II's

* *Musical Times*, February, 1903.

reign he was asked to set his hand to a petition of which he did not approve (it was for the sitting of Parliament) he willingly answered: "No, gentlemen, that's not my business; but I'll set a tune to't an you please."

He figures in "The Wiltshire Ballad" of 1680 (Bagford Collection), of which a specimen stanza may be quoted :—

> This was the Humble Holy Guise
> Of the Religiously Precise,
> Which made them gallop to *Mic Wise*
> To sign it.*

As an illustration of Wise's hasty temper it is related that "being favoured by Charles II, one of his privileges was that of playing on the organ of any church the King attended. It appears that upon one occasion, thinking the sermon, probably, somewhat long and dry, he struck up a voluntary in the middle of it, which greatly displeased his Majesty." This story, if not *vero*, is *ben trovato*, but it is certain that upon the death of Charles II Wise was under a suspension from his duties at the Chapel Royal, and at the coronation of James II one Edward Morton officiated in his place.

Wise's unhappy temper cost him his life. While at Salisbury in August, 1687, he had a quarrel with his (second) wife one night on some trivial matter. In a paroxysm of rage he rushed out of his house into the street, where he was stopped by a watchman, who commanded him to stand and give an account of himself. Instead of this he struck the guardian of the night to the ground, who, in return,

* *Musical Times*, February, 1903.

aimed a blow at him with his bill, " which cleft his skull and by consequence whereof he died."

"All biographers of Wise give Salisbury as the place of his untimely end, but, strangely enough, no entry of his burial is to be found anywhere in that city. Burney and Hawkins are generally given as the authorities for the statement that Salisbury was the death place, but these historians probably obtained their information from Antony à Wood's MS. biographical notes of musicians, now in the Bodleian Library." *

The extract from Wood is as follows: " He [Wise] was knock'd on the head and kill'd downright by the night-watch at Salisbury for giving stubborne & refractory language to them on S. Bartholomew's Day at night, an. 1687." Wood, who was not always accurate, may, by a *lapsus calami*, have written Salisbury for London, and the possibilities are that Wise met his death during one of his necessary visits to the metropolis.

Wise's first wife was Jane, daughter of Robert Harwood, a magistrate of Salisbury. A Latin inscription on a gravestone formerly in the Cathedral close recorded her death on 10 July, 1682, at the age of thirty.

Six anthems by Wise were printed in Boyce's *Cathedral Music:* " Awake, awake, put on thy strength," " Awake up, my glory," " Blessed is he that considereth," " Prepare ye the way of the Lord," " The ways of Zion do mourn," and " Thy beauty, O Israel." The second part of the last-named, as given by Boyce, was written by Dean Aldrich on hearing of the untimely death of his

* *Musical Times*, February, 1903.

friend Michael Wise. A manuscript score in the writer's library has this note : " Dr. Aldrich upon Mr. Wise."

Wise's melodious and pleasing Evening Service in E♭ (triple time) was published by Rimbault in 1847. The writer has in his library manuscript scores of two settings of the *Kyrie* and *Credo* in E major and F minor, both in triple measure ; a Morning and Evening Service in D minor ; a *Gloria in Excelsis* in G major ; and twenty unpublished anthems.

Richard Langdon, of Exeter, in his collection, *Divine Harmony* (1774), printed two anthems by Wise : " I charge you, O daughters " and " I will sing a new song." A single chant in F minor by Wise was printed in a collection made for the use of Westminster Abbey by Robert Cooke, organist of that church early in the last century.*

" In his anthems and services," says Mr. W. A. Barrett, " Wise exhibits no little genius. Of a lively fancy and quick imagination in himself, his music reflects his disposition, not because it is lively, —for, as a rule, he is most successful in the expression of the sorrowful and the pathetic, as in *The Ways of Zion* and *Prepare ye the way of the Lord*—but because of the passionate accent with which the sentiments are expressed. In the first-named anthem the melody of the words, *For these things I weep*, and in the second the dramatic power expressed in the duet for trebles, *And the voice said, Cry*, is equal to anything ever attempted in the way of expression in sacred music. Written more than

* Many of the single chants given by R. Cooke were republished in some of the early issues of *The Parish Choir*, 1846.

two hundred years ago, these passages are as fresh as if newly given from the brain of the most tender and expressive among modern musicians.*

Dr. A. Cleveland Coxe, the poet Bishop of Western New York, in his charming book *Impressions of England*—a journal of his stay in this country during the Great Exhibition year, 1851—twice records circumstances under which he heard Wise's anthem, "Awake up, my glory," still one of the most frequently performed pieces in the repertories of our cathedrals. The first occasion, he tells us, was at Westminster Abbey :—

> And now, having a whole day before me, I began by attending divine service in Westminster Abbey, and entered by the door in Poets' Corner. Service was going on, and of course I gave myself as much as possible to its sacred impressions, but was unable to repress some wandering thoughts, as my eyes caught the long lines and intersections of nave and aisles, or turned towards the clerestory, where the smoky sunlight of a London morning was lingering along the old rich tracery and fret-work, to which every cadence of the chaunt seemed to aspire, and where just so, just such sunbeams have come and gone as quietly over all the most speaking and eventful pageants of the British Empire. . . . What thoughts of human splendour and of human nothingness! The anthem was *Awake up, my glory*, and as it rose and fell and tremulously died away, distributing its effect among innumerable objects of decayed antiquity, I seemed to catch a new meaning in the strain of the psalmist. How many tongues were mute, and ingloriously slumbering around me—the tongues of poets and of musicians and of princes and of priests: but the living should praise the Lord in their stead, and in this place that humbles the glory of men, it

* W. A. Barrett, *English Church Composers*, 91.

was good to sing—"Set up Thyself, O God, above the heavens, and Thy glory above all the earth."

On the second occasion the Bishop records his impressions of Windsor and of an evening service at S. George's Chapel, in a similarly picturesque strain :—

I thought chiefly of Charles the First. That truly English heart beat warmly here, a few weeks before it ceased to beat for ever, and along this Chapel was borne his bleeding body (on which had fallen the symbolic snow of a passing cloud) to its last sublime repose. "So went the White King to his rest," says a quaint historian: and when, at Evening Prayer in S. George's, I reflected that his solemn relics were underneath, I felt a reviving affection for his memory, almost like that of personal love. The dying sunbeams gilded the carvings of the sanctuary and the banners of the Knights; I sat in one of the stalls near the altar, and observed near me the motto—*Cœlum non animum mutant qui trans mare currunt.* When, at length, the anthem swelled through the gorgeous Chapel—*Awake up, my glory, I myself will awake right early*—I could not but respond, inwardly, that it was meet that the glory of God should be thus perpetually uplifted in the palace of a Sovereign whom he has so magnified in the earth.

Amidst the short-lived and, it is to be feared, roystering youth who enter into the musical annals of the Restoration William Turner stands out as a phenomenon of sobriety and longevity. After having served his time as a chorister in the Chapel Royal, Turner was sworn in as one of the Gentlemen on 11 October, 1669, at the age of seventeen. The *Cheque Book* of the Chapel Royal describes him as "a counter-tenor from Lincoln." About the same time he was appointed a vicar choral of

S. Paul's and a lay vicar of Westminster. "He had the singular honour," says Boyce, "of being a Gentleman of the Royal Chapels to seven Kings and Queens successively, and in the former part of his life his voice, which was a high Contra-Tenor, recommended him to much favour."

Turner took the degree of Doctor in Music at Cambridge in 1696. He died 13 January, 1740, in his eighty-eighth year, and was buried in the cloisters of Westminster Abbey in the same grave and at the same time with his wife Elizabeth, whose death occurred four days before his own, "after their having been married but a few years short of seventy, and lived together, to the very last hour, in the utmost amity and affection."* Their only daughter was married to John Robinson, a pupil of Blow, who subsequently became organist of Westminster Abbey.

A verse anthem by Turner, "Lord, Thou hast been our refuge," was printed by Boyce. Two short full anthems, "Behold now, praise the Lord" and "Try me, O God," in the autograph score of the composer, are in the possession of the present writer. "Lift up your heads, O ye gates," another short full anthem, and of a pleasing, sprightly character, originally appeared in Playford's *Divine Companion* (1701). It was reprinted in No. 48 of the *Parish Choir*, and has recently been reissued by Novello. In conjunction with his fellow choristers Humphreys and Blow, Turner wrote the "Club Anthem," beginning "I will alway give thanks." "They agreed each to set different verses, and to

* Boyce, "Succinct account" of Turner in the 3rd vol. of the *Cathedral Music*.

connect and form them into a regular performance ; to remain as a memorial of their fraternal esteem and friendship."*

Of all the boys educated in the choir of the Chapel Royal under Captain Cook undoubtedly the most distinguished was HENRY PURCELL. In the limited space of this chapter the nature of our subject must be carefully adhered to, and Purcell treated solely as an ecclesiastical musician. Had his genius been limited to the Church alone, he must still have stood unrivalled among his countrymen, but, with equal facility, he applied his talents to the Church, the theatre, and the chamber. One of the artistic glories of England, and, without doubt, the most able and most fertile of the composers of his time—not only of his own country, but of all Europe—there is in his music an originality and freshness, a rare gift of melody, unequalled beauty, and fidelity of expression, combined with a wealth of invention and resource. He shone not more by the diversity than the originality of his genius ; nor did the powers of his fancy prove detrimental to the solidity of his judgment. It is true that several musicians of eminence had appeared in this country previously to him, such as Tallis, Byrd, and Gibbons, but the superior splendour of his genius eclipsed their fame.

A great change had taken place when Purcell entered on the scene. The cathedrals were restored to their wonted state, the minor canons, choirmen, choristers, and organists were again in full occupation, and composers in great request to replace what had been lost or destroyed during the ascen-

* *Ibid*

dancy of the Puritans. It was an era of reconstruction for which English musicians could never have been forgiven had they let the opportunity pass unimproved.

Henry Purcell was born in 1658; the exact date has never been discovered, neither has his birthplace been satisfactorily settled. It is, however, certain that his earliest years were spent in the "Great Almonry South," near Westminster Abbey, where his father, Henry Purcell, as one of the singing men of that church, was living in 1661. The elder Purcell was also one of the Gentlemen of the Chapel Royal, and Master of the Choristers and Music Copyist of Westminster Abbey. At that time the last-named post was a very honourable and important one, in consequence of the wholesale destruction of service books which had taken place during the Commonwealth.

Purcell lost his father at the age of six, when he was left to the guardianship of his uncle Thomas, a Gentleman of the Chapel Royal, "Composer in Ordinary for the Violins to His Majesty," and "Marshall of the Corporation of Musique in Westminster." The single chant in G minor, designated "the Burial Chant," was his composition. He lived until 1682, so that he had the satisfaction of witnessing the extraordinary development of his nephew's genius.

At the age of six Purcell appears to have been entered as one of the Children of the Chapel Royal under Captain Cook. When Cook died, in 1674, he continued under his pupil and successor, Pelham Humphreys. To both he was indebted not only for his instruction in the principles of music, but

for most of his knowledge of its practice. In Clifford's *Divine Services and Anthems*, published in 1664, we have seen that the names of Blow, Humphreys, and Robert Smith figure as composers. That boys should be found exercising the duties of cathedral composers is a curious record of the time, and Purcell, though the particulars of his boyish achievements are less accurately preserved than might be wished, seems to have shone as a composer even at an earlier age than Humphreys or Blow; for when nine he wrote a little three-part song, "Sweet tyraness." This was published by Playford in 1667, and two years later he wrote a piece called "The Address of the Children of the Chapel Royal to the King and their Master, Captain Cook, on his Majestie's Birthday, A.D. 1670." Dr. Rimbault had, in his library, a copy of this ode in the handwriting of Pelham Humphreys.

It is probable that Purcell was much influenced in one branch of his genius by his young master, Humphreys, whose compositions, almost all of a plaintive and supplicatory cast, show the tenderness and sensibility of his nature. Humphreys' anthem, "By the waters of Babylon," published by Vincent Novello in his collection of Purcell's sacred music, is an evidence of the friendship subsisting between the two, the original MS. having the following note by Dr. Philip Hayes, 1785: "This anthem appears to be a very beautiful composition of P. Humphreys, much improved and enlarged by Henry Purcell, in whose handwriting it is."

When Purcell's voice broke, at the age of sixteen, it was the good custom of the period to retain, as supernumeraries of the King's Chapel, any of the

old boys who gave evidence of musical ability. Blow had then become Master of the Children, and under him Purcell continued his musical studies, a circumstance which will account for the passage in the inscription on the monument of Blow in Westminster Abbey, " Master to the famous Mr. Henry Purcell."

In 1676 Purcell was appointed music copyist of Westminster Abbey, in succession to Stephen Byng. This post he resigned in 1678, in favour of the Precentor, William Tucker. Ten years later Purcell appears to have been reappointed, but in 1690 he again resigned.

In 1680 Blow magnanimously gave up the organistship of the Abbey so that his favourite pupil might be appointed. Purcell thus became possessed of one of the most distinguished musical positions in the kingdom at the early age of twenty-two. In 1682 Purcell succeeded Edward Lowe as one of the organists of the Chapel Royal, and in 1683 became Composer in Ordinary to the King.

None of Purcell's Church music was published during his lifetime. We have, under his own hand, the mild expression of regret at the low state of the encouragement of music, sacred or secular, in his day. Indeed, until 1828, when Vincent Novello began editing Purcell's sacred works with so much enthusiasm, not more than a dozen of the anthems were known to exist in print. Novello's collection, which appeared in periodical numbers, formed, on its completion in 1832, four folio volumes. It comprised 3 services, 32 anthems with organ and 20 with orchestral accompaniment, together with 19 songs, 2 duets, 1 trio, 11 hymns, 2

Latin pieces, and 5 canons, besides psalm tunes and chants.

Before Novello's work the largest amount of Purcell's sacred composition was printed by Dr. Boyce, who, in the second and third volumes of his *Cathedral Music* (1768–78), gave a complete Service in B♭; three full anthems: "O God, Thou art my God" (5 voices), "O God, Thou hast cast us out" (6 voices), and "O Lord God of Hosts" (8 voices); and six verse anthems: "Be merciful," "Behold, I bring you glad tidings," "Thy Word is a lantern," "O give thanks," "They that go down to the sea in ships," and "Thy way, O God, is holy." The three last named had been printed some forty years previously, together with three others: "Blessed is he," "I was glad," and "My song shall be alway," in *Harmonia Sacra, or Select Anthems in Score, for 1, 2, 3, and 4 voices, composed by the late Mr. Henry Purcell*, issued from the press of Wright and Co., the successors of I. Walsh, in Catherine Street, Strand.

The most popular of all Purcell's compositions, "Rejoice in the Lord alway," usually known as "The Bell Anthem," from the circumstance of a subject in the bass of the introductory symphony resembling the melody of a peal of bells, first appeared in the *Cathedral Magazine* towards the close of the eighteenth century. One anthem was printed by Arnold in his *Cathedral Music*, and three were inserted by Page in his *Harmonia Sacra*.

Purcell's compositions for the Church may be divided into two classes: (1) Services and Anthems with orchestral accompaniment, and (2) Services and Anthems with organ accompaniment. The

former, with their *ritornelli*, or short symphonies, were, with certain exceptions, written for the Chapel Royal, where, as we have seen, a band of violinists accompanied the service. The latter were composed for Westminster Abbey, where the organ was alone available.

Purcell's liturgical music comprises two Services in B♭, the first consisting of *Te Deum*, *Benedictus*, *Kyrie*, *Credo*, *Magnificat*, and *Nunc Dimittis;* the second of *Benedicite*, *Jubilate*, *Cantate Domino*, and *Deus Misereatur*. Both are verse services, abounding in refined melody and harmony, with many canons and points of imitation, worked with a closeness and ingenuity that defy comment. William Horsley, in the introductory remarks prefixed to his "Canons of Various Species," described the canon, four in one (not only *per inversionem*, but also *per arsin et thesin*), to which the *Gloria* of the *Deus Misereatur* in Purcell's Service in B♭ is set, as one of the finest examples of the kind ever written. The complete service will be found in the third volume of Boyce's *Cathedral Music*. It has recently been made more accessible through its publication by Novello in octavo form, under the judicious editorship of Mr. John E. West, who has adopted his reading partly from Boyce's copy and partly from one made by Dr. Tudway for the collection of Church music formed by him for Lord Harley, now deposited in the British Museum.

An Evening Service (*Magnificat* and *Nunc Dimittis*) in G minor, abounding in pathos and grandeur, was first printed by Novello in his complete edition. As an illustration of the application of that editor, and of his enthusiasm in the cause

of Purcell, it may be mentioned that when at York, during the Musical Festival of 1828, he obtained permission to have copies taken of four of Purcell's anthems and of the above-mentioned service, which were unique in the Minster library. The copyist to whom Novello applied said he should require five weeks or more to transcribe them. The genial editor smiled, and replied that he himself had already made a copy of the whole series during the previous two days, for, having begun to look them over, he had set to at once and never left his task till it was completed. The original MSS. were destroyed in the fire which consumed the choir of York Minster in February, 1829, and Novello was enabled to give back a transcript of that music to the library, which, but for his assiduity, would have been lost to the world.

In 1694 Purcell composed a setting of the *Te Deum* and *Jubilate* in D, for the celebration of S. Cecilia's Day. This was scored for four voices, strings, trumpets, and organ, and was the first example of such a work the country had seen. It was printed (with a dedication to the Bishop of Durham) by Heptinstall, in 1697, two years after the composer's death. About the middle of the eighteenth century another edition was printed by Wright & Co., the successors of I. Walsh. Both copies were full of typographical errors. In 1755 Dr. Boyce published an edition, with additional accompaniments, for use at the festivals of the Sons of the Clergy at S. Paul's. Boyce's copy had several interpolations of his own, thereby making the work fully one-third longer. It also contained many unwarrantable alterations in the harmony.

This edition, with all its faults, was reprinted by Novello in octavo form in 1879, and it was not until 1895 that Purcell's text was restored to its original purity. This was accomplished by Sir Frederick Bridge, who was then in possession of Purcell's autograph score. In this form the *Te Deum* was presented at the great festival held at Westminster Abbey in commemoration of the bi-centenary of Purcell's death, 21 November, 1895.

These three services, and the nine anthems printed by Boyce, probably exhibit Purcell in his finest vein. Autograph or contemporaneously written copies of many of the anthems are in existence, and a comparison of these with Novello's printed ones has revealed the fact that Novello, like Boyce, took many unwarrantable liberties with Purcell's harmonies. The fine verse anthem, "O sing unto the Lord," seems to have suffered most in this respect. It would not be a difficult or an expensive matter to re-edit the ten or a dozen anthems by Purcell in general use, after a careful collation of Novello's copies with the authentic manuscript ones above alluded to. In this way one of Purcell's finest anthems, "My Beloved spake," has been admirably edited by Mr. John E. West.

In 1836 a body of professional and amateur musicians was formed for the express study of Purcell and his compositions. This was styled the Purcell Club. The members met annually at Westminster Abbey, on a stated day, to assist at the morning and afternoon services, when the music was selected entirely from Purcell's compositions. In the evening they again met elsewhere to dine, and to perform selections from the great master's

secular compositions. In 1858, the bicentenary of Purcell's birth, a grand commemoration was held, and attended by a vast number of musicians and private individuals. These meetings were discontinued in 1863, when the Club was dissolved, and the valuable library of Purcell's music that had been amassed was consigned to the joint care of the organists of S. Paul's and Westminster Abbey—Mr. John Goss and Mr. James Turle.

The musical critic of the *Atlas* thus describes the Commemoration held in June, 1848, shortly after the choir of Westminster Abbey had been re-opened with its new stall work, and its rebuilt and rearranged organ :—

> On Thursday the choral cathedral service was revived in its splendour at Westminster Abbey, in honour of Henry Purcell, on which occasion an entire morning service of his composition was performed, including three anthems. The *Te Deum* in B flat, the *Jubilate* belonging to the orchestral *Te Deum* in D, the anthems, "Out of the deep," "O give thanks," and another for eight voices, the title of which has escaped us, composed the music.* This eight-voice anthem was, perhaps, the only thing which did not thoroughly satisfy in the performance; the rest of the music was full of beauties. The style of the responses, the chanting, accompanied with an exquisite variety of effects by Mr. Turle; the solos sung by Machin, Hobbs, Lockey, and others; the full and fine combinations of the choir with the judicious contrasts of the organ, which answers its object as an accompanying instrument most perfectly, altogether raised the cathedral service to a dignity and beauty which it never yet reached in our experience. The alterations in the abbey—the removal of the wooden partitions between the choir and transepts, are all greatly

* In all probability, "O Lord God of Hosts."—J. S. B.

in favour of music, and make the most minute sounds tell. Then the organ. It is absolutely impossible to make a noise with so beautiful an instrument. When the whole of the stops are drawn, the effect is only what Shakespeare calls "sweet thunder." Now that this organ is thoroughly tuned and rendered smooth, it surpasses in volume and combination anything that we ever heard. No foreign organ can vie with it in weight and richness of quality—though that in the Royal Catholic Church at Dresden certainly speaks a more well-defined C of 32 feet. In the accompanying of voices, however, this instrument is admirably designed—from the most minute and most delicate tones of the diapasons in the swell, to its grandest combination, it forms one immense engine of perpetual variety. Mr. Turle employed it with the greatest taste and address; without overdoing his part—interfering with or covering the choir, he found an opportunity to let all the finest effects of his instrument be heard, and a noble illustration of Purcell it afforded. Such majestic and extraordinary tones might almost have drawn the mighty master from his tomb. We seemed to realise his presence as the soft sounds of the abbey clock mingled with the anthem, and the sunlight fell on the columns of the choir. Sounds and sights like these must have been the familiar things of the life of Purcell, and by the aid of sympathy and the strong vitality of his music, the composer may again be conjured into existence.

But what we remark with the greatest pleasure is the strong and growing passion of the public for his works. The immense crowd of hearers which filled all the open avenues of the Abbey, exhibiting the deepest interest in the music, afforded testimony to the progress of a composer who has not yet resumed his true position. The latest in this respect is always the greatest. Every year's experience tends to show that Handel must ultimately make way for Purcell, and that the German history of vocal music, sacred and secular, needs certain corrections in favour of England. Meanwhile we may thank the Purcell Society for their efforts in behalf of early English art, in declama-

tion, in expression, in melody and counterpoint. Nor must Mr. Vincent Novello, who arranged the whole of Purcell's Church music, be overlooked in the list of those to whose enthusiasm English art is indebted. Great things have been done in the present century for Purcell, in the preservation of works that would probably have been lost beyond recovery. The next thing is to preserve the tradition of his style by stated performances. As for the musical public, they are well disposed in this respect, and ready to be led wherever experience and taste may guide.

Another worthy and interesting effort to stir up the English people to a sense of the value of their greatest composer was the Purcell Commemoration held in Westminster Abbey on 21 November, 1895, the bicentenary of his death. The example thus set, and the festival recently held in the same place in honour of Orlando Gibbons, might be followed by a commemoration of Blow, Purcell's distinguished predecessor and successor in the organistship of the Abbey. The bicentenary of Blow's death occurs on the 1st of October of the present year, when it is to be hoped that a service similar to those held in commemoration of Purcell and Gibbons may be given.

The creation of the bass solo in its fullest dignity should certainly be assigned to Purcell. Most of these compositions in his anthems were expressly written for the Rev. John Gostling, who was celebrated for the quality and extraordinary compass of his bass voice. Gostling was one of the Gentlemen of the Chapel Royal, Precentor of Canterbury, and Sub-dean (and consequently one of the minor canons) of S. Paul's. Purcell not only wrote double F (F faut) and double E (E lami)

for him—as in the anthem, "Behold I bring you glad tidings"—but in another anthem, "They that go down to the sea in ships," he carried the bass solo part down to double D. Since Gostling's time very few bass singers have been able to attempt this solo.

The late Sir George Grove was a great frequenter of Westminster Abbey in his younger days. In some recollections of the year 1837, or thereabouts, he tells us: "Many an entrancing hour I spent in the Abbey at the afternoon service, in the winter months, with the dim candles below and the impenetrable gloom above, when I thought my heart must have come out of me with emotion and longing." It was at one of these services that he heard Richard Clark—then the chief bass in the choir, and credited with being able to take the double D—attempt, and not quite succeed, to descend to that depth in Purcell's "They that go down to the sea in ships."

The choruses in Purcell's verse anthems are generally short, but their brevity by no means diminishes their grandeur. The long-wrought oratorio chorus, however skilfully treated, cannot compare, in its grasp of interest on the hearer, with the few bars of chorus with which Purcell commonly winds up a verse anthem. In these choruses, however short, he invariably finds occasion for some surprising turn of harmony, or even a single note, that strikes like a thunder-clap. The powerful B♭, which occurs in the twenty-sixth bar of the chorus, "Hallelujah," at the end of "Thy word is a lantern," will at once illustrate this peculiarity of his genius. In expressing the words, "Let the whole earth stand in awe of Him," in the anthem,

"O sing unto the Lord," Purcell raises the most colossal ideas by his grand choral declamation; and the utterance of these chords by a powerful choir cannot fail to affect the hearer with the most solemn sensations.

The principal anthems of Purcell as Composer in Ordinary were, "I was glad" and "My heart is inditing," both written for the coronation of James II; "Blessed are they that fear the Lord," for the Queen's thanksgiving in 1688; and "Blessed is the man" and "Thou knowest, Lord," for the funeral of Mary, the Consort of William III, in Westminster Abbey, on 5 March, 1695. The last-named, Dr. Tudway tells us, "was accompanied by flat, mournful trumpets," i.e. trumpets in a minor key. Before the year was out the composer himself was no more. He died of consumption at the early age of thirty-seven, on 21 November, and five days later was buried in Westminster Abbey, beneath the organ which had so often responded to his skilful touch. On his gravestone in the north aisle the following lines were inscribed :—

Plaudite, felices superi, tanto hospite; nostris
Præfuerat, vestris additur ille choris:
Invida nec vobis Purcellum terra reposcat,
Questa decus sedi deliciasque breves.
Tam cito decessisse, modos cui singula debet
Musa, prophana suos, religiosa suos,
Vivit, Io et vivat, dum vicina organa spirant,
Dumque colet numeris turba canora Deum.

Translated thus :—

Applaud so great a guest, celestial pow'rs,
Who now resides with you, but once was ours;

Yet let invidious earth no more reclaim
Her short-lived fav'rite and her chiefest fame;
Complaining that so prematurely died
Good-nature's pleasure and devotion's pride.
Died? No, he lives, while yonder organs sound
And sacred echoes to the choir rebound.*

On one of the pillars near the grave there is a tablet, with this inscription written, in all probability, by Sir Robert Howard, the dramatist :—

Here lyes Henry Purcell Esq., who left this Life, and is gone to that Blessed Place where only his Harmony can be exceeded. Obijt 21 mo die Novembris, Anno Ætatis suæ 37^mo. Annoq. Domini 1695.

As a help to know the inward as well as the outward man of the composer, we may take these pleasing lines of an anonymous writer in the *Orpheus Britannicus*, who celebrates the wondrous goodness of Purcell's nature :—

His form appeared the product of his mind.
A conquering sweetness in his visage dwelt,
His eyes would warm, his wit like lightning melt.
Pride was the sole aversion of his eye,
Himself as humble as his art was high.

"This description," observes Edward Holmes, "is confirmed by the few sentences which Purcell

* These lines were set as a glee by Mary Hudson, daughter of Robert Hudson, Mus.B., Almoner and Master of the Choristers at S. Paul's from 1773 to 1793. Miss Hudson was appointed organist of S. Olave's, Hart Street, in December, 1781, when an organ, built by Samuel Green, was first placed in that church. She gained the post by "131 votes out of 131." The salary was twenty-five guineas per annum. On her death in 1801 she was buried in the crypt of S. Paul's. Fourteen years later her father was laid in the same grave.

has prefixed to some of his works by way of preface and apology, the tone of which, from so fiery and powerful a genius, appears singularly mild and unpresuming. From a comparison of such slight materials must we do our best to embody Purcell, and to render him as one 'who being dead yet speaketh.'"

Henry Hall, the last of Captain Cook's boys to be noticed, was Purcell's senior by three years. After leaving the Chapel Royal he became organist of Exeter Cathedral, in succession to Theodore Coleby. In 1688 he removed to Hereford, on his appointment as organist and vicar choral. It is asserted that he took deacon's orders in 1698, so as to qualify for some preferment in the gift of the Dean and Chapter, but, if so, apparently without the hoped-for result, as he remained at Hereford until his death, on 30 March, 1707.

Henry Hall was the composer of a *Te Deum* in E♭, to which a *Jubilate* was afterwards added, in the same key, by William Hine, organist of Gloucester Cathedral from 1711 to 1730. These movements were originally printed in the *Harmonia Sacra Glocestriensis*, which contained besides three anthems and a florid organ voluntary by Hine. This collection was published after the composer's death by his widow, Alicia, daughter of Abraham Rudhall, a famous bell-founder of Gloucester.

In addition to the *Te Deum* in E♭, Henry Hall was the composer of a *Benedicite* in C minor, an Evening Service in B♭, and some twenty anthems. He contributed songs, etc., to *Thesaurus Mucicus* (1693), to *Deliciæ Musicæ* (1695), and to *The*

Monthly Masks of Vocal Music (1704 and 1707), and was, besides, something of a poet. Verses by him are prefixed to both books of Purcell's *Orpheus Britannicus*, and to Blow's *Amphion Anglicus*. After Purcell's death he printed an ode, "To the Memory of my Dear Friend, Mr. Henry Purcell," wherein, as may be seen, he claimed to be a pupil of Blow :—

> Hail! and for ever hail, Harmonious shade,
> I lov'd thee living, and admire thee Dead.
> Apollo's harp at once our souls did strike;
> We learnt together, but not learnt alike:
> Though equal care our Master might bestow,
> Yet only Purcell e're shall equal Blow;
> For thou by Heaven for wondrous things design'd,
> Left'st thy companion lagging far behind.
> Sometimes a Hero in an age appears,
> But once a Purcell in a Thousand Years.

Among musicians of note who were men at the time of the Interregnum and the Restoration were William Child and Benjamin Rogers. Both were workers in the same field of Church music; both were ejected from their posts by the Puritans, and both were reinstated on the resumption of the choral service.

William Child was born at Bristol in 1606. He became a chorister in that cathedral under the organist, Elway Bevin, and after the breaking of his voice remained with him as a pupil for composition. He took his degree of Bachelor in Music at Oxford in 1631, but did not proceed to that of Doctor until 1663. In 1632 he succeeded Na-

thaniel Gyles as organist and master of the choristers of S. George's Chapel, Windsor, and in the same year was appointed one of the organists of the Chapel Royal, then at Whitehall.

During the Great Rebellion he retired to a small farm, and there, it is said, as if he were in confident hope of the speedy restoration of the Church and Monarchy, he wrote his anthems, "If the Lord Himself," "O pray for the peace of Jerusalem," and "O Lord, grant the King a long life." At the Restoration he was worthily reinstated in both his former posts, and was likewise appointed Gentleman of the Chapel Royal, and one of the King's chamber musicians. At the coronation of James II he walked in the procession as "Father," or Senior Gentleman of the Chapel Royal, wearing his academical robes. He died at Windsor at the age of ninety, on 23 March, 1697, and was buried in the north choir aisle of S. George's Chapel on 26 March, "in woollen."* A flat stone marks his remains, with the following epitaph :—

Heare lyes y bodye of Will. Childe, Doctor of Musicke, one of y organistes of y Chapple Royal at Whitehall, and of Hys Majestie's Free Chapple at Windsor, 65 years. He was born in Bristol, and dyed heare y 23rd of March 169$\frac{6}{7}$ in y 91st yeare of hys age. He paved the body of y Quire.

Go happy soul, and in the seats above
Sing endless hymns of thy great Maker's love.
How fit in Heavenlie Choirs to bear thy part,
Before well practised in y sacred art.

* Registers of S. George's Chapel.

Whilst hearing us sometimes y Choir divine
Will sure descend, and in our concert join.
So much y musicke thou to us hast given,
Has made our earth to represent their Heaven.*

While Child was at S. George's the salaries of the officers were very much in arrear. Child, not expecting ever to see his, which amounted to some £500, said to one of the canons that he would be glad to take £5 and some bottles of wine for his arrears. The canons accepted this offer, and had sealed articles drawn up confirming the bargain. When James II came to the throne the arrears in the official salaries were paid off; but Dr. Child had lost all claim, owing to his bargain. The canons, however, released him, on condition of his promising to pave the choir of the Chapel, which he accordingly did, and it is recorded, as we have seen, on his tombstone. Child bequeathed a sum of money towards the erection of the Town Hall at Windsor, and gave £50 to the Corporation for distribution among the poor. There is a portrait of Child (presented by himself) in the Music School at Oxford.

Dr. Child was, like Blow, an industrious contributor to liturgical music, for there are extant no less than thirteen services of his composition. They may be briefly enumerated thus: (1) A complete Service in A minor, printed by Sir Frederick Ouseley in his volume, *Cathedral Services by English Masters* (1853); (2) a complete Service in A major, unpublished: contained in the Fitz-

* These lines were set as a glee by Robert Hudson, Mus.B., Almoner of S. Paul's 1773–93.

william Museum volume, mentioned in connection with Blow; (3) an Evening "Verse" Service in B♭, in five parts, in the same book; (4) an Evening Service "in C fa ut, with the flatt 3rd" (i.e. C minor), in triple time, also in the Fitzwilliam book; (5) a complete Service in D major, frequently found in old cathedral MS. books headed, "Dr. Childe's Sharp Service in D Sol re," published in the third volume of Boyce's *Cathedral Music;* (6) a complete Service in D minor, remarkable as the only one by Child containing a setting of the canticle *Benedictus:* in the Fitzwilliam book; (7) a complete Service in E♭, printed in Arnold's *Cathedral Music*, 1790; (8) a complete Service in E minor, printed in Boyce's *Cathedral Music*, 1760; (9) a complete Service in F, printed in the collection by Goss and Turle, 1847; (10) a complete Service in G major, printed by the same editors, and subsequently by Rimbault in *The Choir*, 1864; (11) an unpublished *Benedicite*, *Cantate*, and *Deus*, forming part of No. 10; (12) a *Sanctus* and *Gloria in Excelsis* in G, for eight voices, in the MS. collection at Peterhouse, Cambridge; (13) a Latin *Te Deum* and *Jubilate* in A, "made for the Right Worshipful Dr. Cosin by Mr. Child," i.e. in 1639, when Cosin (afterwards, 1660–72, Bishop of Durham) was Master of Peterhouse, and Vice-Chancellor of the University of Cambridge. The *Sanctus* in several of these services is prefaced by the *Ideo cum angelis*, as a musical setting—a practice contrary to precedent.

Child was the composer of some forty anthems, only seven of which have been printed. These include the three previously mentioned—two of

them by Arnold and one by Boyce. The latter editor gave two more—"Praise the Lord, O my soul" (four voices) and "Sing we merrily" (seven voices). In the Rev. Sir W. H. Cope's collection appear, "O clap your hands" and "O praise the Lord, laud ye," both for four voices. It is probable that the majority of Child's compositions were written before the Interregnum. Playford, in the Preface to his *Brief Introduction*, tells us that Charles I, who was not behind any of his predecessors in the love and promotion of music, especially in the service of Almighty God, would "with much zeal hear reverently performed, and often appoint the service and anthem itself, especially that *sharp* service, composed by Dr. William Child, being from his knowledge of music, a competent judge therein." This "Sharp Service," in D, is one of the finest specimens of writing in the imitative or *fugato* style extant, and, what is higher praise, the melody throughout is clear and pleasing, even to modern ears. It is said that Child wrote it to puzzle his choirmen, they having ridiculed some of his music because it was so easy. His verse Service in E♭ possesses much elegance, and is in a style which must have appeared quite new when first produced. Those in A minor and E minor are rich in modulation, and show the hand of a master.

The services of Child most usually performed are the full and antiphonal ones in F and G. Both are in the early contrapuntal style of Orlando Gibbons, with solemn and excellent harmonies.

That delightful old gossip, Samuel Pepys, appears to have numbered Dr. Child among his musical

friends, for he makes frequent allusion to him in his Diary. Perhaps the most interesting entry is that under date 26 February, 1666 :—

> So took coach and to Windsor to the Garter, and thither sent for Dr. Childe; who come to us, and carried us to S. George's Chappell; and there placed us among the Knights' stalls (and pretty the observation, that no man, but a woman may sit in a Knight's place, where any brass-plates are set); and hither come cushions to us, and a young singing-boy to bring us a copy of the anthem to be sung. And here, for our sakes, had this anthem and the great service sung extraordinary, only to entertain us. It is a noble place, indeed, and a good Quire of voices.

Service over, Mr. and Mrs. Pepys made a lengthened survey of the Chapel and Castle, apparently giving away a good deal in the shape of "tips." Afterwards Dr. Child dined with them at their inn, and accompanied them to Eton. Pepys does not tell us the name of the anthem, and his allusion to "the great service" is equally vague. Possibly it was the "Sharp Service," with which the Doctor may have been in the habit of entertaining and impressing his distinguished visitors, as the then *pièce de résistance* in the repertory of S. George's.

The name of Child's contemporary, Benjamin Rogers, is surely one that must be familiar to all true lovers of fine old ecclesiastical harmony.

The service "Rogers in D" is probably sung in every cathedral and college chapel in England. The son of Peter Rogers, one of the singing men of S. George's Chapel, Benjamin Rogers was born in 1614, and baptized in the church of New Windsor on 2 June. He became a chorister in S. George's

under the then organist, Dr. Nathaniel Gyles, afterwards succeeding to a lay clerkship. In 1639 he followed Randolph Jewitt as organist of Christ Church Cathedral, Dublin. His sojourn in the Irish capital was not a lengthy one, for (as related by most of his biographers) on the breaking out of the Irish Rebellion he fled in terror to his native country for safety. Antony à Wood, however, in his MS. notes on English musicians, says that Rogers "left y^e^ organist place at Dublin, which was but £20 *per an.*, and was prefer'd to be Vicar Choral of Cloyne, where he continued till y^e^ Rebellion broke out, and then he went to Youhall and so to England." This information Wood had from Rogers himself. On his return, Rogers again became a lay clerk of S. George's and assistant-organist to Dr. Child, but in 1644 the choir was disbanded and he lost his places. Wood informs us that he supported himself by teaching at Windsor and in the neighbourhood. Of all our great Church musicians Rogers seems to have most complied with the changes of the time. The rest, we know, were ejected from their places, and reduced to poverty by the loss of their incomes, but adhered to the humiliated Church which had nourished them, and to the excluded ritual which they had sung. Some were eminent for their loyalty. Dr. Child afforded an asylum for the persecuted bishops, and William Lawes fell in arms for the Royal Cause. Rogers, however, seems to have so far recognized the ruling party as to gain their favour; for, after the suppression of the choir of Windsor, "he got some annual allowance in consideration of his lost place, by the favour of

the men then in power," and he obtained the degree of Bachelor in Music from the University of Cambridge, in 1658, at the recommendation of his great friend, Dr. Nathaniel Ingelo, Fellow of Eton, who had him entered at his own College (Queens') and paid the fees for his degree. In the meantime Rogers had acquired some fame as a composer, by some instrumental music which he composed in 1653, and which found its way to the court of the Archduke Leopold, afterwards Emperor, himself not only a patron of music, but a composer. Rogers' continental reputation was further increased when his friend, Dr. Ingelo, being appointed Chaplain to Bulstrode Whitelock, who was sent as Ambassador from Cromwell to Christina, Queen of Sweden, carried with him some of Rogers' compositions, which were played and admired at the court of that accomplished Princess.* However, Benjamin Rogers had a better vocation to fulfil than to compose exercises for the ears of Presbyterians or airs for Republican Ambassadors; he was to contribute to the solemnity of the ritual which his infant lips had chanted, and to serve in his calling that Church at whose altars he had been nourished. So, at the Restoration, he was appointed organist of Eton College, and four years later Dr. Thomas Pierce, President of Magdalen College, Oxford, who esteemed him

* These, as Rogers tells his friend, Antony à Wood, in a curious letter dated from his house in New-Inn-Hall Lane, 9 April, 1695, were "two sets of musique which I had newly made, being in four parts, viz. two treble violins, tenor, bass in E-la-mi Key, which were played often to her Majesty by the Italians her musicians to her great content."

highly, appointed him organist to that Society at a larger salary than had been customary with rooms in the College, which, not being relished by the Fellows, they appealed against it to the Visitor. To the organist's place was added that of *Informator Choristarum*, as the master of the boys is styled in that College. In 1669 he was admitted to the degree of Doctor in Music, and his exercise was performed in the Sheldonian Theatre, three days after that edifice was opened, as part of the celebration of its dedication, 12 July. A score of this "Act Song"—a setting of the Psalm "Laudate Dominum, omnes gentes" for eight voices, with accompaniment for violins—in the autograph of Dr. Philip Hayes, is in the possession of the present writer.

In his old age a heavy blow, and grievous to be borne, fell on Benjamin Rogers. In 1685 he was ejected from the organist's place at Magdalen, on account of several irregularities. One reason for his dismissal was his neglect of duty and "troublesome behaviour in the Chapel," where, "usually he would talk so loud in the organ loft that he offended the company, and would not leave off, though he hath been sent to by the President not to make such a scandalous noise there." There were frequent complaints of him from the lay clerks, to whom, "especially the Chanter, he used to be very cross, in not playing Services as they were willing and able to sing, but out of a thwarting humour would play nothing but Canterbury Tune, wherein he minded not the honour of the College, but his own ease and laziness."*

* Bloxam's Magdalen College Register, II, 198 (1857).

However, the College allowed Rogers a pension, not inconsiderable at that day, "to keep him from the contempt of the world." He dragged on the miserable remnant of his life for several years in a house in New-Inn-Hall Lane, and died, at the age of eighty-four, in June, 1698. He was buried in the church of S. Peter-le-Bailey. The kindness of the College of which he had been a member did not end with his death. It appears from the College books that they pensioned his widow with two-thirds of her husband's annuity. She survived him only seven months, and was buried by his side on 5 January, $169\frac{8}{9}$, the College paying the expenses of her funeral.

Burney, in his *History of Music* (III, 462), relates a ridiculous story that Rogers was turned out of his place at Magdalen by James II, at the time the well-known rupture between that Sovereign and the College took place. So far, however, is this from the truth, that Rogers, who, as we have seen, had been ejected four years before, actually appealed to King James' Commissioners, when sitting in Magdalen College, 26 October, 1689, to reinstate him. "Then a petition of Dr. Rogers, late organist, was given in, desiring to be restored, which was read, but several misdemeanours being proved against him, it was thrown out, and he advised to rest satisfied with £30 per annum, which the College had bestowed on him when they turned him out of his place."

The following compositions for the Church by Dr. Benjamin Rogers have been printed :—

In Boyce's *Cathedral Music* (1760): Morning, Ante-Communion, and Evening Service in D.

Two anthems—"Behold now, praise the Lord" (four voices), "Teach me, O Lord" (four voices). In Page's *Harmonia Sacra* (1800): Anthem for four voices—"Lord, who shall dwell?"

In Rimbault's *Cathedral Music* (1847): Morning and Evening Service in G major. Evening Service in A minor.

In Ouseley's *Cathedral Services by English Masters* (1853): Morning, Ante-Communion, and Evening Service in E minor. Morning and Evening Service in F.

In *The Parish Choir* (1847–8): two anthems—"Behold, how good and joyful," and "O give thanks" (both for 4 voices), with reprints of the three given by Boyce and Page.

In *Anthems by Eminent Composers of the English Church*, edited by the Rev. Sir W. H. Cope, Bart., (1849): "How long wilt Thou forget me?" (4 voices), "O pray for the peace" (4 voices), "O that the salvation!" (4 voices), "Praise the Lord, O my soul" (4 voices), "Save me, O God" (4 voices).

In *Cantica Sacra*, 2nd set (1674): "Lift up your heads," "Let all with sweet accord," "Tell mankind Jehovah reigns"; and four Latin pieces: *Audivit Dominus; Deus Misereatur; Exaltabo Te, Domine; Jubilate Deo.*

With regard to Rogers' Service in G, Rimbault, in his edition, assigns the authorship to Peter Rogers, "a singing man of Windsor in 1620," and father of Benjamin Rogers. His authority for such an assertion is doubtful. In the possession of the writer is a volume of services, anthems, etc., in score, entirely by Benjamin Rogers—comprising,

in fact, the whole of his Church compositions, and in the autograph of Dr. Philip Hayes. It contains the Service in G, as given by Rimbault, together with the Communion Service, which he did not publish. Attached is a note by Hayes, stating that he copied the whole from a score belonging to Magdalen College, in Rogers' handwriting, and signed by him as composer. At S. Michael's College, Tenbury, there is a score of the same service formerly belonging to Dr. Bever, Benjamin Rogers being given as the composer. On examination the service will be found to contain all Benjamin Rogers' mannerisms and turns of expression, including his favourite trick of employing the seventh in a chord and making it ascend before resolving. The evening portion of the service is of that class known as "with verses to the organs"; that is to say, solos with independent organ accompaniment. The same volume contains the Communion Service in F, which was not printed by Ouseley in his edition, as well as eight unpublished anthems, the Act Song, for 8 voices, previously mentioned, and the College Grace—*Gratiarum actionis formula habita in Collegio Beatæ Mariæ Magdalenæ, Oxon.* This Grace contains the *Hymnus Eucharisticus*, the words of which are supposed to have been written by Dr. Thomas Smith, Fellow, 1665–92. The singing of this hymn on the top of Magdalen tower at sunrise on May Day is an annual event at Oxford.*

* Many myths are still current about the origin and meaning of this ceremony. One of them is that it represents a Mass sung for King Henry VII, who directed a payment to be made to the Rector of Slymbridge, in Gloucestershire, for the keeping of his

The Library of the Royal College of Music contains an organ voluntary by Rogers. This has been printed in Novello's series of *Old English Organ Music*, under the editorship of Mr. John E. West.

Rogers wrote some part songs which were long popular, such as "Come, come, all noble souls," and "In the merry month of May," printed in Playford's *Musical Companion*, 1673. In the letter to Wood, previously quoted, Rogers mentions other instrumental compositions: "several setts of two parts for the violins called Court-masquiry Ayres, printed by John Playford at the inner Temple in the year 1662, which were sent into Holland by the said John Playford, and played there by able masters to the States General at the conclusion of the treaty of peace, when the Lord Hollis went over Ambassador there; which were so well liked of, that the noblemen and others at the playing thereof did drink the great rummer of wine to Minehere Rogers of England: this account I had of Mr. John Fenis of Magdalen College, who was there at that time, and one of the performers thereof."

Rogers, like his contemporary, Child, was edu-

"obit" on this day. What is certain is that the ceremony was set in its present form by Dr. Bloxam about 1844. Sometime before this the choristers went up in a very irregular manner, sang as they pleased, and often pelted people below with eggs and other missiles. An excellent woodcut in the *Illustrated London News*, 16 May, 1846, represents the ceremony. Holman Hunt's picture is tolerably well known. Taunt's brochure, *May Morning on Magdalen Tower*, presents us with a photograph. A graphic account of the scene in 1851 will be found in Bishop Coxe's *Impressions of England*. The same writer has a poem on the subject in his *Christian Ballads*, 1864. The most recent description of the ceremony is that given by Mr. F. G. Edwards in the *Musical Times* of June, 1900.

cated in the grand and severe school of Gibbons. Both composers living far into the post-Restoration period, their minds were able to graft the more flowing melodies which were desiderated, and which began to be introduced at this later period on the solid harmonies of the early English school. The remarkable prolongation of the lives of these two masters was, indeed, a providential circumstance for English Church music. The same characteristics are discernible in the music of both, viz. ease and fluency of melody, combined with solidity of harmony and solemnity of effect.

Two other composers whose lives covered much of the same period, and who accomplished similar sound and excellent work, may be mentioned in this place. These were John Ferrabosco and Richard Ayleward.

Ferrabosco, probably a grandson of Alphonso Ferrabosco, an Italian musician, resident in England during Queen Elizabeth's reign, was organist of Ely Cathedral from 1662 to 1682. He took the degree of Doctor in Music at Cambridge, *per literas regias*, in 1671. The choir books of Ely Cathedral contain ten services (besides detached movements, such as settings of the *Benedicite*, *Sanctus*, and *Kyrie*), a Burial Service, and eleven anthems of his composition. The Burial Service is in three movements, and thus divided: (1) "At meeting the Corps ent'ring in procession"; (2) "At going out of the Quire to the grave"; (3) "At y^{e} grave."

Richard Ayleward was, like Ferrabosco, an industrious composer for the Church. He was

appointed organist of Norwich Cathedral at the Restoration, and held the post until his death in October, 1669. A volume of his compositions in score, in the autograph of Dr. Philip Hayes, now belonging to Dr. A. H. Mann, organist of King's College, Cambridge, contains some good music, such as a Service in D, with Responses and Litany, and thirteen anthems. The morning portion of the service has a setting of the *Benedictus* which was gradually dropping out of use in favour of the *Jubilate*, although several instances of it can be traced throughout the Georgian and earlier Victorian periods until our own day, when it has again come to be almost universally set. Ayleward's Responses and Litany are exceedingly fine and musician-like. They were printed by Jebb in the second volume of his *Choral Responses and Litanies* (1857), and have been revived upon occasion at King's College, Cambridge, by Dr. Mann.

CHAPTER V

A GROUP OF CLERICAL MUSICIANS

The preceding chapter may be supplemented by some account of a group of clerical musicians flourishing during the period immediately succeeding the Restoration, the lives of some of them being prolonged into the earlier years of the eighteenth century.

Of these, Henry Aldrich is *facile princeps*. He was born in Westminster, and baptized in S. Margaret's Church on 22 January, 1647. Educated at Westminster School under the celebrated Dr. Busby, he passed thence to Christ Church, Oxford, within the walls of which nearly the whole of his after life appears to have been spent. Soon after his admission he was elected Student, graduating as B.A. in 1666, M.A. in 1669, and B.D. and D.D. (by accumulation) in 1682, in which year he became a canon of Christ Church and rector of Wem, Shropshire. Seven years later, on the expulsion of the Romanist, Massey, he was made Dean of Christ Church. From 1692 to 1694 he was Vice-Chancellor of the University, and in 1702 was elected Prolocutor to the Lower House of Convocation.

In the elevated situation to which he was thus raised Dean Aldrich proved equal to the reputation

which had led to and secured his advancement. His unremitting endeavours were directed to the encouragement and promotion of learning, religion, and virtue in the college over which he was called upon to preside; his leisure and his purse were devoted to its embellishment and improvement; while, to use the words of one of his biographers, "the suavity of his manners, the hilarity of his conversation, the variety and excellence of his talents, in conjunction with a fine person, conciliated and attached all committed to his superintendence to such a degree that his latest surviving disciples of the first rank have been unable to speak recollectedly of their intercourse with him without the tenderest indication of affection to his memory."

The Dean of Christ Church was a man of great versatility. Divinity, polemics, architecture, logic, the classics, and music engaged his attention in turn, and in all he did well. Specimens of his skill in architecture may be seen at Oxford in the Peckwater Quadrangle of Christ Church; in the Chapel of Trinity College—pronounced by Dr. Johnson to be, internally, the most solemn and devotional of its style possessed by the University; and in the church of All Saints, High Street, whose spacious and lightsome interior strongly recalls Wren's S. Lawrence, Jewry. The Dean's edition of Vitruvius' *Elementa Architecturæ Civilis* was translated, with an Introduction, by the Rev. Philip Smyth, LL.B., Fellow of New College, and published at Oxford in 1789. A portrait of Aldrich, engraved from the original by Sir Godfrey Kneller, was prefixed. His *Artis Logicæ Rudimenta* was long a textbook in the University, and editions appeared

so recently as 1849 and 1862 by the care of H. L. Mansel, afterwards (1868–71) Dean of S. Paul's. The learning of Aldrich and his knowledge of polite literature were further evinced by his annual editions of the Greek classics, intended as presents to the members of his college, and of Clarendon's *History of the Rebellion*. In the last-named he had the co-operation of Sprat, Bishop of Rochester and Dean of Westminster.

Amidst these various learned pursuits Aldrich found leisure to study and cultivate, to a great extent, the science of music, and that branch of it, in particular, which related to his profession and office. To this end he made a collection of Church music consisting mainly of the works of Palestrina, Vittoria, Carissimi, Stradella, Bassani, and Graziani —amassed during a visit he paid to Italy—and adapting, with considerable judgment, English words to many of their best motetts, he enriched the stores of our Church, and in some degree made their works our own. In the same manner he adapted some of the Latin pieces of Tallis and Byrd. This magnificent collection of some 8000 pieces he bequeathed to his college, and his library is as much the resort of the curious in music as those in the British and Fitzwilliam Museums.

The worthy and versatile Dean, however, was fond of making alterations in the various foreign compositions which passed through his hands, and it may safely be asserted that not one of his adaptations from Palestrina, Carissimi, etc., will be found to correspond exactly with the originals. For example, the original words of the anthem, "We have heard with our ears," adapted by Aldrich from

Palestrina, are *Doctor bonus et Amicus Dei*, etc., and it was intended by its composer for S. Andrew's Day. It was first printed by Palestrina himself in his first Book of Motetts for Festivals (Rome, 1563), reprinted at Venice (1595), and again at Rome (1622). Dr. Rimbault had, in his library, two copies of the motett in manuscript, one of them scored by the Abbé Santini,* the other the property of William Chappell. From the latter Rimbault scored the motett for publication, with the English words, "If thou shalt confess," for the Motett Society in 1842. No change was made by Rimbault in the music of Palestrina beyond the occasional tying or dividing of notes, to suit the English syllables and accent. Aldrich, in his adaptation ("We have heard with our ears"), took considerable liberties with the original text, so that his proceedings may be considered as very analogous to those of the French painters, who, fancying they could improve the drawings of Raffaelle's work, copied them in such a manner as to destroy the spirit and character of the originals. The motett

* The Abbé Fortunato Santini, who was born at Rome, 5 July, 1778, studied music under Jannaconi. He was educated at the Collegio Salviati, Rome, and was ordained priest in 1801. He was an honorary member of the Singakademie of Berlin. He is best known as an assiduous collector of church music, and celebrated as one who did much to make known in Italy the works of German and other masters. He possessed the finest library of old music in Rome. In 1820 he issued a "Catalogo della Musica esistente presso Fortunato Santini in Roma." His Thursday musical receptions were celebrated. He wrote a complete service for the Rev. Thomas Evans, Precentor of Gloucester, in which cathedral it was sung in 1846. For Sir Frederick Ouseley he composed two full anthems, "O Saviour of the world" and "Like as the hart." He died at Rome in 1853.

was originally printed with Aldrich's words in the first volume of Arnold's *Cathedral Music* (1790), and it is there expressly stated that it was "altered from the Italian of Palestrina."

Aldrich probably altered the compositions of the older masters simply because he did not understand them in the form in which they were originally written; but the truth is we live in a better age than his, or, at least, in one in which Art is more truly appreciated.

In his ecclesiastical compositions Aldrich followed his favourite models too closely to acquire for himself any distinctive character of originality. In this way it is sometimes difficult to distinguish his own works from his adaptations.

The work chiefly associated with his name is the well-known full Service in G, printed, with two anthems—"O give thanks" and "Out of the deep"—in Boyce's *Cathedral Music*. His verse Service in A, printed by Arnold, is thought to be largely borrowed from Carissimi. In the same collection there are two anthems, "We have heard with our ears"* and "I am well pleased," the first from Palestrina, the second from Carissimi, together with another, "O praise the Lord, all ye heathen," nominally his own. In Page's *Harmonia Sacra* there are two, "God is our hope and strength" and "O Lord God of our salvation," the latter adapted from Palestrina, and reprinted in 1850 by Sir William Cope, together with two others, "Behold now, praise the Lord" (from Carissimi), and "By the waters of Babylon."

Three more services must be added to those

* *Vide supra*

already mentioned. These comprise a detached setting of the *Sanctus* and *Gloria in Excelsis*, published, from the original MS. at Christ Church, by Sir Frederick Ouseley in his *Services by English Masters* (1853);* a Morning and Evening Service in E minor, containing *Benedicite*, *Benedictus*, *Jubilate*, *Magnificat*, and *Nunc Dimittis;* and a complete Service in F, of which the present writer possesses a score in the autograph of Dr. William Turner. The Evening Service in E minor—in triple time throughout—was printed by Arnold in the third volume of his *Cathedral Music*.

The method which Aldrich observed with regard to the music of his cathedral and college is well worthy of record. The subjoined account is one given to Dr. William Hayes, organist of Magdalen College, Oxford (1734–77), and Professor of Music in the University, by a member of Christ Church during Aldrich's decanate :—

" First, He never admitted a Boy Chorister, unless he had been previously instructed, and had given sufficient Proof of his Abilities : By this Means, he had always a complete Set, and a constant Supply : For Parents seeing that such Children who had Merit, were certain of being preferred as Opportunity offered, were very solicitous to get them instructed in Readiness. 2dly, In admitting a Singing Man or Chaplain, he made it a Rule to give the Preference to one who had merited his

* A score of this *Sanctus* and *Gloria in Excelsis*, in Blow's autograph, in the Fitzwilliam Library at Cambridge, is headed "The Lady Trelawny's." These movements are in G major, and are used at S. Michael's College, Tenbury, to follow the *Kyrie* and *Credo* from the well-known service in the same key.

Favour in a lower Capacity; provided nevertheless he was properly qualified when he was a Candidate for either of these Places. By a strict Observance of this Method, there was not an useless Member in his Choir; for Chaplains had then an equal share of choral Duty with the Singing-Men; nor was there the least Grumbling or Complaint on that Account; the Dean himself setting a noble Example to the former, by constantly singing a Part in all the Services and Anthems. 3dly, In order to keep up the Spirit of Music, and to promote social Harmony, the whole Body attended him duly, on a certain Evening in the Week, at his Lodgings; where he not only appointed the Pieces that should be performed, but assisted in the Performances himself: How glorious an Example was this! Could any of the Band be remiss or negligent when animated by such a Leader?"

Aldrich's treatment of his chorister-boys differed widely from that pursued towards the same *parvi clerici* by one of his successors, Dr. Cyril Jackson, a century later. Dean Jackson pronounced that "a boy with no more ear nor a stone, nor no more voice nor an ass," would make an excellent chorister. It was during the decanate of the equally unmusical Gaisford, which extended from 1831 until the middle of the "fifties," that the service at Oxford Cathedral had the unenviable notoriety of being the very worst in England.* The regulation of choristers wearing academical dress when not assist-

* "Gaisford," says the Rev. W. Tuckwell in his amusing *Reminiscences of Oxford*, "was no divine; he preached annually in the cathedral on Christmas Day, and this sentence from one of his sermons reverberated into term-time:—'Nor can I do better, in

ing in the service was revived or introduced by Aldrich, and it obtains in all the Oxford choirs to this day. Dr. Philip Hayes used to relate that in such high esteem did Aldrich hold the musical talents of his boys—considering them as forming a nursery upon which he might depend for the future supply of his choir—that he, by way of distinction and encouragement, ordered the four senior choristers to sit with their caps on in the Hall of Christ Church during dinner-time.

The genial Dean occasionally diverted himself by writing such trifles as rounds and catches. Two pieces of his in this style of composition were printed in Playford's *Musical Companion*—one the ever charming "Bonny Christ Church Bells," the other "A Smoaking Catch," to be sung by four men smoking their pipes, which is not more difficult to sing than it is diverting to hear. The Dean himself was such a devotee of the fragrant weed that "it became an entertaining subject of discourse in the University." One anecdote, among others, has often been related of it. A student of Christ Church once finding it difficult to persuade a friend of the truth of this fact, laid him a wager that the Dean was smoking at that instant, ten o'clock in the morning. Away went the pair to the Deanery, where, on admission to the Dean in his study, they related to him the strange occasion of their visit. To this the Dean replied in perfect good humour, "You see, gentlemen, you have lost your wager, for I am not smoking, but filling my pipe."

Aldrich died on 14 December, 1710, and, pur-

conclusion, than impress upon you the study of Greek literature, which not only elevates above the vulgar herd, but leads, not unfrequently, to positions of considerable emolument.'"

suant to his directions, was buried near Bishop Fell in the Dean's Chapel of Christ Church Cathedral. A flat stone covers his grave. His monument, erected in 1732 by his friend George Clarke, was formerly in the same chapel, but during the restoration of the Cathedral (1871–5) found an appropriate position over the *Decani* choir stalls on the south-west pier of the tower. It consists of a medallion and a curious emblem of death—a crowned skull with wings at the back.

A portrait of Aldrich by Sir Godfrey Kneller hangs in the Hall of Christ Church, and there is a marble bust in the College Library. He has been described as "of lofty stature, his features agreeable, and his complexion ruddy, which his grey hair did well adorn."

Robert Creyghton was another dignitary who gave much time and attention to improving the music of his Cathedral. He was the son of Robert Creyghton, D.D., of Trinity College, Cambridge, the companion and chaplain of Charles II during his exile. At the Restoration the King appointed him Dean, and soon afterwards Bishop of Bath and Wells. In commemoration of the former event he presented a noble coped lectern of brass to the Cathedral, with the inscription: Dr. Robert Creyghton, upon his "returne from fifteen years exile with our Soverayne Lord King Charles y^{e} Second, made Dean of Wells in y^{e} yeare 1660, gave this brazen deske with God's holy worde thereon to the said Cathedrall Church. Guelimus Burroughs, Londini me fecit, ano. dni. 1661." The organ was also his gift.

Robert, the subject of this memoir, was born in 1639. In his youth he was taught the rudiments of music, and upon entering into Holy Orders he sedulously applied himself to the study of Church composition, in which he attained to such a degree of proficiency as to be ranked among the ablest masters of the day. He graduated as M.A. at Cambridge in 1662, becoming Fellow of Trinity and Professor of Greek in the University. He was Prebendary of Timberscomb in Wells Cathedral from 1662 to 1667, and of that of Yatton from 1667 to 1674, when he became Canon Residentiary and Precentor. He took his degree of D.D. in 1678. In 1682 he published a sermon, *The Vanity of the Dissenters' Plea for their Separation from the Church of England*,* preached, as Chaplain in Ordinary, before the King at Windsor on 10 September. The *Examen Poeticum Duplex* of 1698 contains three Latin poems from his pen. In 1719 he presented an organ to the parish of Southover, Wells, and on two occasions gave sums of money to almshouses in the same parish.

John Evelyn mentions Dr. Creyghton in his Diary under date 14 September, 1673 : " Dr. Creyghton, son of the late eloquent Bishop of Bath and Wells, preached to the Household on Isaiah lvii. 8." Dr. Creyghton gave many books to the Library of Wells Cathedral. After his death the Chapter purchased, for £15, the copy of the *Bibliotheca Patrum* from his own library. He died at Wells 22 February, 173$\frac{3}{4}$, aged ninety-six.

* Printed by J. Wallis, for Benj. Tooke, at the Ship in S. Paul's churchyard, 1682. A copy is in my possession.—J. S. B.

Creyghton's compositions for the Church are very numerous. All are distinguished by a peculiar originality of style which can leave no doubt of their authenticity, are, moreover, in the best ecclesiastical style of the age. His Services (all Morning, Ante-Communion, and Evening), are nine in number, as follows: In B♭ (full), in B♭ (verse), in C (full), in C (verse), in D (full), in D (verse), in E♭ (full), in E♭ (full, but shorter and less elaborate), in F minor (full). The longer E♭ Service was first printed in Rimbault's *Cathedral Music* (1847), and subsequently in Novello's *Cathedral Choir Book* (1848), and in the supplement to Joseph Warren's edition of Boyce's *Cathedral Music* (1849). The full Service in B♭ was given in Ouseley's *Cathedral Services by English Masters* (1853). None of the others have been printed, but the writer has in his library manuscript scores of those in C (full), D (full), E♭ (short), and F minor. Eleven anthems by Creyghton are extant. The pathetic little canon anthem, "I will arise," was first printed by Boyce. Two others, "Behold now, praise the Lord," and "Praise the Lord, O my soul," were printed in the *Parish Choir* (June, 1850) and *The Musical Times* (October, 1850) respectively. The remaining eight, "God is our hope and strength," "Lord, let me know mine end," "O praise God in His holiness," "O praise the Lord of heaven," "Thou, O God, art praised," "Thy mercy, O God," "When Israel came out of Egypt," and "Who shall ascend?" remain in manuscript, but copies of all are with the writer. The preservation of these compositions was entirely owing to Henry Cooke, a former Vicar Choral of Wells, who transcribed

the whole in score from the old part books now destroyed.

The fact is curious that the three published anthems of Creyghton should be in the key associated with his best-known composition—the Service in E♭. He was probably one of the first musicians to use this key, and also that of A♭. The autograph of the anthem, "I will arise," was possessed by the late Mr. T. W. Taphouse, M.A., of Oxford, the well-known musical antiquary and collector. Alluding to this composition in a musical lecture at Wolverhampton in 1867, the Rev. Thomas Helmore observed: "What words, however eloquent, from a preacher can convey the intense humility and sorrowing repentance in which the prodigal returns to his home, as Creyghton's touching little anthem, *I will arise and go to my Father?*"

One of Creyghton's characteristics is a peculiar treatment of the seventh in many of his closes. It appears to have given a name to the cadence commonly known among musicians as a "Creyghtonian Seventh."

Another instance of longevity among cathedral officials occurs in that of SAMPSON ESTWICK, B.D., who was one of the first set of Children of the Chapel Royal after the Restoration in company with Humphreys, Blow, Wise, and Turner, and who died a Minor Canon of S. Paul's in the middle of the reign of George II.

Designed for the Church, Estwick completed his studies at Christ Church, Oxford, where he formed a strong friendship with Aldrich, who composed for Turner, Estwick, another friend, and himself his curious "Smoking Catch," which is so constructed

as to allow each singer time for his puff. While at Oxford, Estwick was distinguished by his musical abilities, and composed, in conjunction with Richard Goodson, organist of Christ Church and Professor of Music in the University, a set of Latin and English *Odes* performed in the Sheldonian Theatre at various commemorations. On S. Cecilia's Day, 1696, he preached the sermon in Christ Church Cathedral upon the occasion of the Anniversary Meeting of the Lovers of Music. This was subsequently printed.

In 1692 Estwick was elected to the sixth Minor Canonry in S. Paul's. He was Sacrist from 1698 to 1702, and Succentor in the same Cathedral from 1715 (Aug. 20) until his resignation in 1734,* and

* The following have held the office of Succentor at S. Paul's since the middle of the seventeenth century: James Clifford, M.A., 1672; William Washbourne, M.A., 1703; Sampson Estwick, M.A., 1715; Thomas Baker, M.A., 1734; Edward Lloyd, M.A., 1745; Thomas Hillman, M.A., 1755; William Pinckney, B.A., 1764; William Fitzherbert, M.A., 1777; Weldon Champneys, D.D., 1797; Edward James Beckwith, M.A., 1811; Edward George Ambrose Beckwith, M.A., 1833; Wm. Chas. Fynes Webber, M.A., 1856; William Sparrow Simpson, D.D., 1876; William Russell, M.A., MUS.B., 1885; Lewis Gilbertson, M.A., 1893; Hugh Alexander Tapsfield, M.A., 1903; Septimus J. Childs Clarke, M.A., 1906, the present Succentor.

In the middle of the fifteenth century John Good combined in his person the offices of Succentor, Minor Canon, Junior Cardinal, Almoner, Custos (or Warden) of the College of Minor Canons, and Master of the Boys of S. Paul's. Dugdale thus prints in epitaph in the Old Cathedral :—

Perpetuis Annis memores estote Johannis
Good, Succentoris; Cardinalisque Minoris
Canonici, cujus ope nomen Jhesu jus
Hic habet, et colitur per et hunc Eleemosyna scitur

held, in succession, the livings of S. Michael, Queenhithe, and S. Helen, Bishopsgate. In 1703 he was an unsuccessful candidate for the Gresham Professorship of Music. Estwick died in 1739.

"This venerable servant of the Church," wrote Sir John Hawkins in 1776, "still survives in the remembrance of many persons now living. Bending beneath the weight of years, but possessing his faculties and even his voice, which was a deep bass, to the last, he constantly attended his duty at S. Paul's. Habited in a surplice, and with his bald head covered with a black satin coif, with gray hair round the edge of it, he exhibited a figure, the most awful that can be well conceived."

The Rev. Valentine Nalson, Succentor Vicariorum of York, and a Prebendary of Ripon, was the composer of a good service, consisting of *Te Deum*, *Benedictus*, *Kyrie*, *Credo*, *Magnificat*, and *Nunc Dimittis*, in the key of G major. This has not been printed. At Ely and Lichfield are scores of four anthems by Nalson, those at the latter Cathedral having accompaniments for instruments. He arranged an anthem, "Give thanks unto the Lord," to the music of a Latin piece by Pietro Fiocci, Chapel Master at Brussels. Nalson died in 1722.

The Rev. William Holder, D.D., F.R.S., born in 1614, was a practical musician of considerable distinction, and, like Aldrich and Creyghton, dis-

Distribui ; Tutor fuit et puerisque ; Minorum
Collegii Custos, dum vixit, Canonicorum :
Hinc migrat M.C. quater L.Xque Decembris : æterna
Virgo Dei mater præstet sibi regna superna.

played great zeal in preserving his choir in full efficiency. Educated at Cambridge, he held the livings of Northwold, Norfolk, and Tidd S. Giles, in the Isle of Ely. In 1642 he was rector of Bletchingdon, Oxon. At the Restoration he was made Prebendary of Ely, and in 1674 Canon Residentiary of S. Paul's, with the prebendal stall of Islington attached. From 1674 until 1689 he was Sub-dean of the Chapel Royal. He was also Sub-Almoner to the King, and one of the livings held by him in later life was that of Therfield, in the gift of the Dean and Chapter of S. Paul's.

Dr. Holder* published in 1694 a *Treatise on the Natural Grounds and Principles of Harmony*—a work drawn up, judging from the preface, for the use of the Gentlemen of the Chapel Royal. This curious treatise renders the philosophical theory of sound and the doctrine of intervals perfectly clear to the general reader, without much previous mathematical knowledge. A second edition appeared in 1701, and a third in 1731, to which was added *Rules for Playing a Thorough Bass*, by Godfrey Keller.

An Evening Service in C major and ten anthems by Dr. Holder are preserved in the valuable music library at Ely Cathedral. From the regularity and unembarrassed arrangement of the several parts in these specimens of his composition it is easy to discover that he had not studied and practised counterpoint in the superficial manner of an idle

* Dr. Holder was collated to the third prebendal stall at Ely by Bishop Wren, then in the Tower of London, 25 January, 165$\frac{2}{3}$, but not installed till after the Restoration, 22 September, 1660.

dilettante, but with the application of a diligent professor.

Dr. Holder was a strict disciplinarian, and punctilious in the attendance and behaviour of his choir at the Chapel Royal. That turbulent spirit, Michael Wise, who had, no doubt, often fallen under his displeasure, was wont to nickname him Mr. *Snub*-dean. He died at the house he occupied in Amen Corner as Canon Residentiary of S. Paul's on 24 January, 1697, and was interred in the south-east corner of the Cathedral crypt. His wife, Susanna, who predeceased him in 1688, was sister of Sir Christopher Wren.

Among Antony à Wood's MSS. at Oxford there is a letter from Dr. Holder to Benjamin Rogers, in which he says : " I give you many thanks for those excellent compositions of y^{rs}, wherewith our store in hys Maiestie's Chappell is increas'd. We make frequent use of them, and they are very well approv'd."

The Rev. Luke Flintoft, the last of our group of clerical musicians, is usually credited with the composition of the double chant in G minor, without which no collection can be considered complete. It is more probable, however, that he was only its arranger, for the melody can be traced in a psalm tune, published in Allison's *Psalter* (1599), and subsequently, under the name of " Salisbury," in Playford's *Whole Booke of Psalms* (1677). Dr. Crotch printed the chant in his collection, issued in 1842, as " from a harmony by Flintoft."

Flintoft was successively Priest Vicar of Lincoln Cathedral (1703), Gentleman of the Chapel Royal

(1715), Reader in Whitehall Chapel, and Minor Canon of Westminster (1719). It appears that, according to an entry in the Chapter books of Westminster Abbey, 11 May, 1725, £15 15s. were to be paid towards Flintoft's release from prison, where he was confined for debt. He died 3 November, 1727, and was buried on the 6th, in the south cloister of Westminster Abbey. The composition associated with his name first appeared in *Fifty Double and Single Chaunts, being the most favourite as performed at S. Paul's, Westminster and most of the Cathedrals in England.* This, a thin octavo, was published by C. and S. Thompson, 75 S. Paul's Churchyard, in 1769, and is thought to be the first regular collection of chants made in this country.

CHAPTER VI

CATHEDRAL MUSIC IN ENGLAND DURING THE FIRST HALF OF THE EIGHTEENTH CENTURY

At the opening of the eighteenth century the leading Church musicians in London were John Blow and his two pupils, Jeremiah Clark and William Croft. Jeremiah Clark was born in 1670, and soon after the completion of his education at the Chapel Royal, under Blow, was elected, in 1692, organist of Winchester College, in succession to John Reading, an appointment which he resigned in 1695, on becoming organist of S. Paul's in succession to Isaac Blackwell. As the choral services were at that time in abeyance at S. Paul's, and not resumed until the opening of the new choir on 2 December, 1697, this appointment must have been a sinecure. The same remark will apply to the office of Almoner and Master of the Choristers, which Clark's master, Blow, is said to have resigned in his favour in 1693. However, on 6 June, 1699, Clark was admitted a Vicar Choral of S. Paul's "on probation," but was not formally appointed until 1705.

The Cheque Book of the Chapel Royal contains these two entries. They will speak for themselves.

"1700. July 7th. By vertue of a warrant from the Right Reverend the Dean of the Chapell Royal,

Mr. Jeremiah Clerk, and Mr. William Crofts were both sworn in Gentlemen Extraordinary of the King's Chapell (and to succeed as organists according to merit when any such place shall fall voyd), by mee, R^h^. Battell, S.D.* Witness, Edw. Braddock, Clerke of the Cheke."

"1704. May 15th. Mr. Peggott,† organist of Her Majestie's Chappell Royall, departed this life."

"1704. May 25th. By vertue of a warrant from the Right Reverend the Lord Bishop of London, I have sworn and admitted Mr. Jeremiah Clarke and Mr. William Crofts joyntly into an organist's place vacant by the death of Mr. Francis Piggott. R^h^. Battell, S.D."

Jeremiah Clark seems to have been a musician of amiable disposition, but his weak physical temperament disposed him to melancholy, and his end requires no dramatic colouring to heighten its tragic interest. Being disappointed in love, so the story goes, he determined to destroy himself. Riding into the country and alighting from his horse, he went into a field, in a corner of which were a pond and some trees, when he began a debate in his mind whether he should end his days by hanging or by drowning. Not being able to resolve the *knotty* question, he left it to the decision of chance, and tossed up a halfpenny; but the coin, falling on some clay, stuck sideways. Though the decree of chance did not answer his expectations, still, it

* The Rev. Ralph Battle (or Battell) succeeded Dr. Holder as Sub-dean of the Chapel Royal in 1689. He died 20 March, $17\frac{12}{13}$.

† Francis Pigott succeeded Dr. Child as one of the organists of the Chapel Royal, 1697.

seemed to ordain that neither hanging nor drowning was advisable. He therefore quietly remounted his horse, rode back to London, and blew out his brains with a "screw pistol" at the sign of the Golden Cup, his house in S. Paul's Churchyard. This was on Monday, 1 December, 1707, and on the 3rd he was buried in S. Gregory's vault in the south-west portion of the Cathedral crypt. Some years ago a curious contemporary broadsheet came to light in the British Museum, entitled, *A Sad and Dismal Account of the Sudden and Untimely Death of Mr. Jeremiah Clark, one of the Queen's Organists, who shot himself with a screw pistol at the Golden Cup in S. Paul's Churchyard on Monday morning last, for supposed love of a Young Woman, near Paternoster Row.* "The account," says Mr. Barclay Squire, in a memoir of Clark, contributed to the tenth volume of the *Dictionary of National Biography*, "states how Clark, a bachelor, with a salary of over £300 a year, about 9 o'clock on Monday morning last, was visited by his father and some friends, at which he seemed to be very chearful and merry, by playing on his musick for a considerable time, which was a pair of organs in his own house, which he took great delight in, and after his father had gone, returned to his room, when, between 10 and 11 o'clock, his maid-servant heard a pistol go off in his room, and, running in, found he had shot himself behind the ear. He died the same day about 3 o'clock. The occasion is variously discoursed; some will have it that his sister marrying his scholar [Charles King] which he feared might in time prove a rival in his business, threw him into a kind of melancholy discontent."

The coarse poets of the day made fun of poor Clark's suicide. One of them, Ned Ward, in his work, *The London Spy*, concluded what was intended to be a pathetic ode, with these lines :—

> Let us not therefore wonder at his fall,
> Since 'twas not so unnatural,
> For him who lived by canon to expire by ball.

Thus died Jerry Clark, nearly at the same early age that was fatal to Pelham Humphreys, Henry Purcell, Mozart, Schubert, Weber, Mendelssohn, and Goetz.

It cannot be affirmed that Clark, as a musician, was great or variously gifted. The few compositions of his that have descended to us certainly have a characteristic individuality, and the charm and simplicity accompanying an amiable and candid nature. He relied much on melody, and forbore all crude experiments in harmony. Probably he was one of the first who began writing in this simple and unambitious way, as if, in his opinion, learned contrivance in music seemed to be exhausted, and that the time had come to indicate a new and simple route to the heart.

Clark chiefly excelled when he was in an elegiac mood. Indeed, tenderness and pathos were so much his characteristics that he has been termed the musical Otway of his time.

Three anthems by Clark were printed by Boyce—"How long wilt Thou forget me ?" with a beautiful treble solo ; "Praise the Lord, O Jerusalem," one of the anthems for the coronation of Queen Anne ; and his *chef-d'œuvre*, "I will love Thee."* Page's

* In a contemporary MS. score book in the writer's possession there is a setting of an anthem by Clark with the same title, but the

Harmonia Sacra also contains three—"Bow down Thine ear," "O Lord God of my salvation," and "The Lord is my strength" (Thanksgiving anthem for the victor of Ramillies, 1706). Two more—"Praise the Lord, O my soul," and "The Lord is full of compassion," appeared in *The Cathedral Magazine*.

Clark wrote two Morning Services (consisting of *Te Deum* and *Jubilate*) in C minor and G minor. Both were printed by Rimbault in his volume of Cathedral Services in 1847, from a folio score book used by Clark himself in the organ-loft of S. Paul's. They are of excellent character, and strong in individuality, and it is regrettable that they are so seldom heard. A portion of a Communion Service—a setting of the *Sanctus* and *Gloria in Excelsis* in A minor—was printed by Arnold in the first volume of his *Cathedral Music*.

Reviewing the compositions of Michael Wise and Jeremiah Clark, the Rev. John Jebb in his *Choral Service of the Church of England*—a work as indispensable to the student of Church music as the first book of Euclid is to a mathematician—observes: "Though possessing characteristic differences, both are remarkable for a deeply elegiac and plaintive strain. Those of Clark are almost exclusively so. Wise had the more comprehensive genius; Clark the greater delicacy of feeling, which, unhappily, was carried to such a morbid excess as to occasion a derangement of intellect, the cause

music is entirely different. The copy has the following *colophon:* "Thanksgiving Anthem, Sept. 23, 1705, at S. Paul's. The Queen present for the Victory and Success in Flanders in passing the French lines."

of his death. But the depth of his meditative devotion in his saner moments cannot be doubted by those who have studied his inimitable anthem, 'I will love Thee, O Lord': than which none in the English language brings into more expressive relief the contrasts of divine poetry, whether we regard the verse, the chorus, or the symphony." Jebb avowed his deliberate conviction, that no commentary which he had ever read so brought out or illustrated the meaning of that wonderful Psalm as this composition, and, those who have heard it will be disposed to agree with the learned Doctor's criticism.

Clark, like Wise and others, was not without the faults of his period. The perfect cadence, imported by Humphreys, was, as it were, a new toy, with which they constantly played. For instance, in Wise's anthem, "Prepare ye the way of the Lord," there are, in the first movement, which consists of only fourteen bars, no less than six perfect cadences in the direct or uninverted form: the composition, which consists in all of but ninety-seven bars, being actually broken up into no less than eight short movements. In Clark's coronation anthem, "Praise the Lord, O Jerusalem," which is about the same length as this of Wise, and divided into six movements, the time undergoes no less than five changes, thereby rendering the work restless and fragmentary. The incessant coming to an end and recommencing would tire out the most patient hearer. The other anthems by Clark in the collections of Boyce and Page and in *The Cathedral Magazine* are more free from these faults. One of Clark's mannerisms was a snatch

of melody in which the drop of the diminished fourth appears. He uses it with charming effect in the concluding verse and chorus of "I will love Thee." Blow, Purcell, Wise, and other later Stuart composers also frequently employed it.

The double chant in F♯ minor, arranged by Sir John Goss, is taken from Clark's psalm tune, called in Goss' *Parochial Psalmody* (1832), "King's Norton." In this way it bears an analogy to the arrangement by Flintoft. Its first appearance as a double chant was in the collection published by Sir John Goss in 1841. It was subsequently included by James Turle in his Westminster Abbey Chant Book, and since the publication of that collection, in 1855, it has formed a familiar feature at the Abbey in the psalms for the tenth evening of the month.

We now come to William Croft, Clark's colleague and successor at the Chapel Royal, and after those of Tallis, Byrd, Gibbons, and Purcell, one of the greatest names of which English Church music can boast.

William Croft was born at Nether (or Lower) Eatington, a Warwickshire village, six miles south-east of Stratford-on-Avon. The second son of William Croft of Nether Eatington Manor House, he was born in 1678 and baptized on 30 December of that year in the parish church. All we know of his boyhood is that he became a chorister in the Chapel Royal under Dr. Blow, and continued as a pupil of that great master. His connection with Jeremiah Clark at the Chapel Royal has already been traced. He became, as we have seen, on the

death of that composer, in 1707, sole organist, and on Blow's death in the following year was appointed his successor at Westminster Abbey, at the same time filling his places as Master of the Children and Composer to the Chapel Royal.

The statement that Croft was the first organist of S. Anne's, Soho, cannot be satisfactorily proved. It is certain that a "Mr. Phillip Crofts" was organist there, as appears by more than one entry in the Vestry Minutes of that church. Also he may, or may not, have been the composer of the fine tune, "S. Anne's," associated with the hymn, "O God, our help in ages past." However, with reference to this disputed point, it is curious and interesting to observe that the three opening bars of Croft's *Cantate Domino* in E♭ are identical with those of S. Anne's tune.

In 1713 Croft was created Doctor in Music by the University of Oxford, his exercise, performed in the Sheldonian Theatre, consisting of the setting to music of Latin and English Odes by Dr. Joseph Trapp. These he afterwards published under the title of Musicus Apparatus Academicus. On 8 August, 1715, George I granted to our composer an addition to his annual salary, in the shape of £80, for teaching the children of the Chapel Royal "to read, write, cast accompts, and for teaching them to play upon the organ and to compose musick." Croft also held the sinecure appointment of lutanist, which added £60 a year to his Chapel Royal emoluments.

It was in 1724 that Croft gave to the world that noble collection of Church music under the title of *Musica Sacra, or Thirty Select Anthems in Score*,

consisting of 1, 2, 3, 4, 5, 6, 7, and 8 Parts, to which is added the Burial Service as it is now occasionally performed in Westminster Abbey. 2 vols. folio.

The composer stated in his preface that his work was the first attempt in music-printing of the kind, being in score, "engraved and stamped on plates"; and that for want of some such contrivance, the music formerly printed in England had been very incorrectly done. It appears from the same preface that Croft was an advocate for the practice of singing in choirs from the vocal score *versus* the vocal parts. He thus judiciously imparts his views :—

> As to performers, everyone that is but indifferently skilled in the art of singing, knows of what improving advantage it is at one view to see the disposition of the parts and how they depend one upon another, to observe the beauty of the composure, and to know the exact point where every part takes place, either in observing the pauses or rests, or filling up the vacant spaces by joining properly in the harmony, and 'tis very obvious that this method of publishing music cannot but be acceptable to the judicious and skilful, it being the only way whereby they can be capable at one view to find out the beauties, to discover the imperfections of any piece, which cannot in anywise be effected if the parts be kept separate.

In 1847, that industrious and indefatigable editor, Vincent Novello, republished the *Thirty Select Anthems*, with a modern organ part added to the vocal score which, originally, had only a figured bass. About 1780, an edition of the same work, in quarto, had been brought out by J. French. It was uniform in size and appearance with *The*

Cathedral Magazine, and formed one of a series of expired copyright works.

Amongst the finest pieces in the *Musica Sacra*, fourteen verse and solo anthems stand pre-eminent. These are, "Sing unto the Lord"; "O Lord God of my salvation"; "We will rejoice" (composed for the Thanksgiving Day, 29 May, 1718); "Out of the deep," with its notable concluding chorus, "O Israel, trust"; "O Lord, Thou hast searched me out," the favourite of George III, who selected it for use on his Thanksgiving Day for restoration to health and reason, 23 April, 1789; "We wait for Thy loving-kindness," with its beautiful concluding movement, "Walk about Sion"; "Praise the Lord, O my soul," which enshrines the grand tenor solo, "Thou deckest Thyself with Light"; "Rejoice in the Lord, O ye righteous," with its orchestral accompaniments; "I will alway give thanks," composed to celebrate the victory of Oudenarde; "O Lord, grant the King a long life," the Coronation Anthem for George I; "Sing praises to the Lord"; "This is the day"; "I cried unto the Lord"; and "O give thanks," composed with accompaniments for four stringed instruments on the occasion of the Thanksgiving for the suppression of the Rebellion of 1715.

Interspersed with these verse anthems are some noble specimens of writing in the full style, such as "Hear my prayer" (eight voices); "Cry aloud and shout" (five voices); "O Lord, rebuke me not," containing a fugue in six parts; and "O Lord God of my salvation" (four and six voices).

Croft left many anthems in manuscript. These exceed his printed ones in number. Three were

printed in Boyce's *Cathedral Music*, viz. "God is gone up," perhaps Croft's representative composition, with its beautiful middle verse, "O sing praises," containing a subject used by Carissimi, Handel, Leonardo Leo, and Dr. Crotch; "O praise the Lord, all ye heathen"; and "Give the King Thy judgments," the last anthem written by Croft, the autograph copy in the British Museum bearing date 13 July, 1727.*

Arnold's *Cathedral Music* contains two anthems, "Be merciful" and "I will give thanks"; Page's *Harmonia Sacra* contains five, including reprints of three from the *Thirty Select Anthems;* while in the *Cathedral Magazine* are to be found three previously unpublished. The magnificent eight-part "O give thanks," erroneously ascribed in the last-named collection to Croft, is the undoubted composition of Boyce.

Two years before the publication of the *Thirty Select Anthems* appeared a collection printed by Playford called *The Divine Companion.* It contained seven anthems by Croft, three of which were afterwards included in the *Select Anthems*, so it is probable that in this form Croft first appeared in print as an anthem writer. The Ely Cathedral MS. collection contains a setting of the *Te Deum* and *Jubilate* in D, in full score, for voices and orchestra; seven anthems; and a canon, "Jerusalem," signed "W. C.", probably an autograph. At S. Michael's College, Tenbury, are four anthems in Croft's autograph, including "The souls of the righteous," the funeral anthem for Queen Anne.

* It was probably written as one of the anthems for the coronation of George II.

Other unpublished anthems by Croft are extant at Westminster Abbey, the Chapel Royal, Lichfield Cathedral, and elsewhere. An anthem, "Praise God in His sanctuary," written by Croft for the opening of the organ at Finedon Church, Northamptonshire, in 1717, cannot now be found. His pupil, James Kent, was the first organist appointed to this church.

In the library of the Royal College of Music are the prospectuses (MS. and printed) and several proof sheets of an edition of Croft's anthems projected by George Gwilt, the architect, who was also an able amateur musician. This edition was intended to have been published by him, with the assistance of Vincent Novello, in 1815. With the above materials are preserved several letters from Novello to Gwilt, concerning the publication of these compositions.

Croft contributed several hymns to Playford's *Harmonia Sacra* (1714), to the same publisher's *Divine Companion* (1722), and to *An Introduction to Psalmody* by John Church, who was contemporary with him as Master of the Westminster Choristers.

A volume of music in the British Museum (Addl. MSS. 5336) contains twelve organ voluntaries by Croft. Another voluntary in the same library (Addl. MSS. 31,403) has been edited by Mr. John E. West for his series, *Old English Organ Music*. It is in the key of D, and has two movements, *Lento mæstoso* and *Allegro moderato*. Mr. West's admirable editings of organ music by our old English worthies deserve the attention of players. Some have already been noticed.

Croft's service music is important. His setting

of the *Te Deum* and *Jubilate*, with the *Sanctus*, *Kyrie*, and *Credo* in the key of A, is one of the finest of its period we possess. The first to publish this service was William Hawes, who issued it by subscription in 1840. Soon afterwards, another edition was published by Rimbault, from a manuscript score in the library of Christ Church, Oxford. The next to edit the service was Vincent Novello, who included it in his *Cathedral Choir Book*, in 1848. The most recent copy is that in octavo form, prepared by Sir George Martin.

The third volume of Grove's *Dictionary of Music* contains the following appreciation of "Croft in A," from the pen of Sir John Stainer :—

> One of the finest, if not the finest, setting of the *Te Deum* and *Jubilate* to which the English Church can point is that by Croft, in A. It combines a suitable variety of sentiment with a dignified unity as a whole; and while in turn it is plaintive, penitential, or joyous, it bursts at the close of the *Gloria* to the *Jubilate* into a rich *Fugato*, highly artistic and effective.

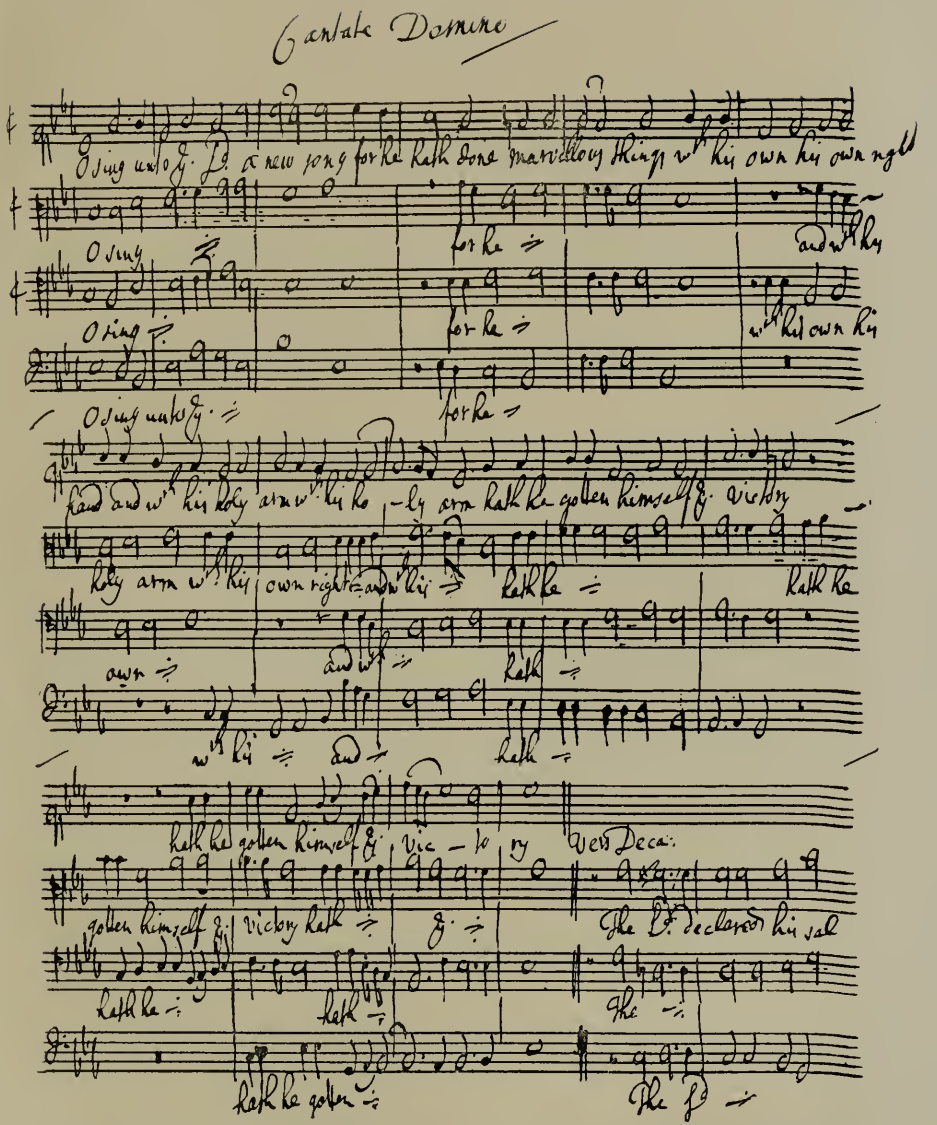
The Creed is also very noble and full of appropriate expression, especially in the *Qui propter nos homines* and *Et incarnatus* passages.

Croft wrote no Evening Service in A, but about 1828 Stephen Elvey, at that time Master of the Choristers and one of the lay clerks of Canterbury Cathedral—afterwards (1830–60) organist of New College, Oxford—"arranged and partly composed" a setting of the *Magnificat* and *Nunc Dimittis*, which matches Croft's Morning Service admirably. The *Gloria* after the latter canticle is Croft's to the *Jubilate*. Elvey's setting was origin-

ally published by Coventry and Hollier, and at the sale of their copyrights in 1851 was purchased by Novello. In 1881 Mr. A. H. D. Prendergast, the distinguished amateur musician, wrote and published a setting of the *Benedictus* to match Croft's *Te Deum;* and Stephen Elvey left among his papers a sketch for the same canticle.

As previously mentioned, to William Hawes, of S. Paul's and the Chapel Royal, is due the credit of having first edited some of the unpublished Church music of Croft. Besides the Service in A, he edited another, that in E♭, consisting of *Te Deum*, *Jubilate*, *Cantate Domino*, and *Deus Misereatur*, together with twelve unpublished anthems. This collection began to appear in 1840, and was issued to subscribers in three parts, at 15s. each part. It was well engraved in large quarto size, both organ accompaniment and figured bass being added to the vocal score. The Rev. Edmund Goodenough, D.D., Dean of Wells, appears to have accepted the dedication. Of that Cathedral the editor's second son, the Rev. Thomas Henry Hawes, B.D., was one of the priest vicars, or minor canons, from 1835 to 1857.

A score of the E♭ Service, in Croft's autograph, is in the possession of the present writer. It bears date 19 March, $17\frac{18}{19}$. When composing the *Jubilate*, Croft unaccountably omitted to set the verse, "O go your way into His gates." That he intended writing it is evident, for in the autograph score the space is left blank. In a score made from this same autograph by the Rev. Gilbert Heathcote, Archdeacon of Winchester, the missing music is supplied by another hand, that of Dr. William Hayes. Hawes so printed it, with a note to the



FAC-SIMILE OF A PAGE FROM THE AUTOGRAPH SCORE OF CROFT'S SERVICE IN E^{b}.

above effect; and Rimbault, who also edited the service for Chappell in 1847, followed Hawes' example. In these days of the revival of high-class service-music of the old school it is regrettable that so noble a composition as "Croft in E♭" should never be heard. The Evening Service seems to have been last sung at S. Paul's on 24 January, 1874.

A third service by Croft was a setting of the *Te Deum*, *Jubilate*, *Sanctus*, and *Gloria in Excelsis* in B minor. It is a composition containing passages of much nobility and beauty, and was printed by Arnold in the first volume of his *Cathedral Music* (1790).

The sublime music with which Croft enriched the Burial Service is too well known to need any description. It has been used at almost every "choir funeral" in S. Paul's and Westminster Abbey since its first production. Croft refrained from composing music to the verse, "Thou knowest, Lord," on the ground that that of Purcell was unapproachable, adding that in composing his own music he endeavoured, as far as possible, "to imitate that great master and celebrated composer, whose name will for ever stand high in the rank of those who have laboured to improve the English style, in his so happily adapting his compositions to English words in that elegant and judicious manner, as was unknown to many of his predecessors."

In nearly every biography of Croft it has been stated that the cause of his death was a severe cold, contracted at the coronation of George II in 1727. As a matter of fact, he died at Bath on 14 August, and the King was not crowned till 11 October. He was buried in the north aisle of Westminster Abbey,

close to the organ and to his predecessors, Purcell and Blow. A handsome mural monument of marble was erected to his memory at the sole expense of his friend Humphrey Wyrley Birch.* It is surmounted by a bust of the composer "in full-bottomed wiggism," while at the foot are represented an organ and other instruments. The inscription is in Latin, and the following is a translation of it :—

Near to this place lies interred William Croft, Doctor in Music, Organist of the Chapel Royal and of this Collegiate Church. His harmony he derived from that excellent artist in modulation who lies on the other side of him.† In his celebrated works, which for the most part he consecrated to God, he made a diligent progress ; nor was it by the solemnity of the numbers alone, but by the force of his ingenuity and the sweetness of his manner, and even his countenance, that he excellently recommended them. Having resided among mortals for fifty years,‡ behaving with the utmost candour (not more conspicuous for any office of humanity than a friendship and love truly paternal to all whom he had instructed), he departed to the heavenly choir on the 14th day of August, 1727, that being near he might add his own Hallelujah to the concert of angels. "Awake up, my glory ; awake, lute and harp ; I myself will awake right early."

* Birch was so fond of the pathetic in Church music, and particularly of the Burial Service by Croft and Purcell, that it is said he would quit the most remote part of the kingdom, and ride night and day to hear it performed in the Abbey.

† Dr. Blow.

‡ Dean Stanley, in his *Memorials of Westminster Abbey*, strangely misinterpreted this, actually stating that the inscription on Croft's monument recorded "his gentleness to his pupils for fifty years"!

In 1865 the inscription on the stone which covered Croft's grave had become almost effaced from the constant tread of visitors to the spot. It was then restored at the expense of Dr. Rogers, of Clapham and Westminster, an example one would gladly see followed whenever similar records are in danger of becoming obliterated.

Croft passed his existence almost wholly absorbed in sacred composition, for little secular is known by him beyond the two Odes which he wrote for his Doctor's degree. In confining himself to the Church he had, probably, correctly estimated the true bent of his genius. He is full of the amplitude and grandeur of the cathedral; whenever he composed, its atmosphere of noble associations and lofty memories seems to have invested him. "In the very first of his *Thirty Select Anthems*, the chorus, 'Sing unto God,' is so grand and majestic in its declamation, its melodious parts, and confluence of harmony, that we conscientiously believe it to have been one of those models of the high sacred style which indicated to Handel ideas which he pursued and developed, to his immortal fame, in his oratorios. The chorus, 'He loveth righteousness' [from the anthem, 'Rejoice in the Lord'], with its fugued part, 'The earth is full of the goodness of the Lord,' is a great thing for England to have produced before Handel came here—the sequences of sevenths towards the conclusion are such notable successions of the favourite harmony of the German master, that any one listening to the composition for the first time might be excused for attributing the authorship to Handel."*

* Edward Holmes.

Croft's place as organist and composer to the Chapel Royal was filled at his death by Maurice Greene; in the mastership of the children he was succeeded by Bernard Gates; and in the organistship of Westminster Abbey by his deputy, John Robinson, who retained two organistships which he held in the city—those of S. Lawrence, Jewry, and S. Magnus the Martyr, London Bridge.

As a harpsichord player Robinson was one of those nimble-fingered offenders who, in church, charmed their hearers with such music as was alone fit for that instrument. He introduced a practice calculated to display his digital agility in *Allegro* movements on the cornet, trumpet, sesquialtera, and other noisy organ stops, degrading the instrument, and instead of the full and noble harmony with which it was designed to gratify the ear, tickling it with mere airs in two parts—in fact, solos for a flute and a bass, without any substratum of pedal passages. Parochial Church music, as well, indeed, as the whole service, seems to have been sadly out of order at times during the portion of the century of which we are treating. The manners described by Addison and Steele in their "Tatlers" and "Spectators" certainly existed. There were jigs from the organ-loft, and vocal ladies in the congregation sometimes quavered and trilled an unreasonable time after the conclusion of the psalm.

When Robinson had held his appointment at Westminster three years a new organ was built by Schreider and Jordan, and placed upon the screen, the position of the former one having been over the stalls on the north side of the choir, as may be seen by an engraving in Sandford's "Coronation of

James II," 1687. This new organ was opened by Robinson on 1 August, 1730, the anthem sung on the occasion being Purcell's "O give thanks."

Robinson was the composer of the well-known double chant in E♭, said to have been the favourite of George III. It first appeared in print (anonymously) in the first volume of Boyce's *Cathedral Music*. Robinson died 30 April, 1762, and was buried in the north aisle of Westminster Abbey, in the same grave as Dr. Croft.

A scarce engraving, after a portrait by Johnson, in the possession of the writer, depicts Robinson seated at the harpsichord.

The contemporary of Croft as Master of the Choristers of Westminster Abbey was JOHN CHURCH, who succeeded Edward Braddock in that office in 1704.* Church was born at Windsor in 1675, and brought up in the choir of S. George's Chapel under Dr. Child. On 31 January, 1696, he appears to have been received into the Chapel Royal as a "Gentleman Extraordinary," and upon the death of James Cobb in 1697 was admitted to the full place. He held the post of Master of the Westminster Choristers from 1704 until his retirement in 1740. He died in the following year, and was buried, on 10 January, in the south cloister of the Abbey.

Church was the composer of a Morning, Ante-Communion, and Evening Service in F. This, a somewhat elaborate work, shows great fertility of invention, and proves its writer to have been a thorough master of the resources of counterpoint. It was printed by Sir Frederick Ouseley in 1853 from a manuscript (dated 1720) belonging to King's

* Braddock's daughter, Elizabeth, was the wife of Dr. Blow.

College, Cambridge. Another Service, in E minor, and six anthems by Church are in the Tudway collection, and four single chants were printed in Thomas Vandernan's *Divine Harmony*, a large collection published in 1770. Church was the author of *An Introduction to Psalmody, containing some Instructions for Young Beginners, explain'd in a familiar and easie manner by way of Dialogue &c. Engraved by T. Cross, for R. Mears, Musick Printer, at the Golden Viol in S. Paul's Churchyard*, 1723. This rare little octavo, written in the form of a dialogue between Theophilus and Philemon, contains some excellent precepts and a number of psalm tunes and easy anthems by various masters.

In 1712 appeared the first collection of the words of anthems issued since that of Clifford. This, entitled *Divine Harmony; or a new Collection of Select Anthems used at Her Majesty's Chapel Royal, Westminster Abbey, S. Paul's, Windsor, both Universities, Eaton, and most Cathedrals in Her Majesty's Dominions*, was issued under the direction of Dr. (afterwards Sir) John Dolben, Sub-dean of the Chapel Royal. It contained an interesting sketch of English Church music. Croft is usually stated to have been its compiler, but there is internal evidence to prove that it was solely the work of John Church. Subsequent editions containing the latest contributions to Cathedral music, in the shape of anthems, were published under the direction of Sub-deans Aspinwall (1724), Carleton (1736), Pordage (1749), Anselm Bayly (1769), Pearce (1795), with additions by Thomas Greatorex, organist of Westminster Abbey (1826), and Wesley (1856). For many years these anthem books were in use at S. Paul's and

Westminster, as well as the Chapel Royal, the provincial cathedrals preferring, in most instances, to print their own word books.

John Church's cousin, Richard Church, a pupil of William Hine, of Gloucester, was organist of New College, Oxford, in 1732, in succession to Simon Child. In 1741 he succeeded Richard Goodson, junr., as organist of Christ Church Cathedral, and from 1732 to 1736 was a lay clerk of Magdalen College. "He was esteemed a good musician, but not a very brilliant player. He resigned both organistships early in 1776, and, dying in July following, was buried near the path leading towards the High Street in the Churchyard of S. Peter's-in-the-East."*

Bernard Gates, Croft's successor in 1727 as Master of the Children of the Chapel Royal, was born in 1685. In Chamberlaine's *Angliæ Notitia*, 1702, his name appears among the "Children of the Chapel." He succeeded Church as Master of the Choristers of Westminster Abbey, retaining this post, as well as that of the mastership of the Chapel Royal children, until 1758, when he retired to an estate at North Aston, Oxfordshire. He died there at the age of eighty-eight, 5 November, 1773, and was buried in the north cloister of Westminster Abbey on the 23rd of the same month. A tablet was erected to his memory in the church of North Aston at the expense of his pupil, Dr. T. S. Dupuis.

The writer has, in his library, a score of a *Te Deum*

* Communicated to Rev. Gilbert Heathcote, Fellow of New College, by Dr. Philip Hayes, and by Dr. Stephen Elvey to Dr. Bloxam, for the second volume of his *Magdalen College Register* (1857).

and *Jubilate* in F, and four verse anthems by Bernard Gates. The service, written in the later simple harmonic style, is still sung at Windsor, Durham, Lichfield, and S. Michael's College, Tenbury. It apparently had no "continuation," but Evening Services, to match it in style, have been written by the late Dr. W. H. Longhurst, of Canterbury, and by Mr. John Foster, late of the Chapel Royal and Westminster Abbey. Sir Frederick Ouseley added a complete setting of the Communion Service.

On Handel's forty-seventh birthday, 23 February, 1732, the Children of the Chapel Royal gave a private performance of his first English oratorio, *Esther*, with scenery, dresses, and action, at the house of their master, Bernard Gates, in James Street, Westminster.* Gates educated a great many, who, if not distinguished like Humphreys, Blow, Wise, and Purcell, by transcendent genius, became known in due time as thorough musicians, accomplished singers, and, at least, respectable composers. Among these were two—John Randall and Samuel Howard—who afterwards became Doctors in Music; and a third, John Beard, who speedily developed into the greatest tenor singer of his age. A fourth was Thomas Barrow, who subsequently became one of the Gentlemen of the Chapel Royal and a lay vicar of Westminster Abbey. His voice was a high, loud counter-tenor. He was leader of the altos in the oratorios under Handel, the great composer admiring him for the strength of his voice

* Dr. James Nares and Dr. Edmund Ayrton, Gates' successors in the mastership of the Chapel Royal boys, both lived in the same house.

and steadiness.* All these boys took principal parts in the first private performance of *Esther*, the chorus consisting chiefly of the choristers of Westminster Abbey and Gentlemen of the Chapel Royal. The instrumental accompaniments were played by members of the "Philharmonick Society." "The performance," says Mr. W. S. Rockstro, "gave such pleasure to the invited guests, that, by general request, it was repeated, with the same singers, at the 'Crown and Anchor' Tavern in the Strand, on two of the subscription nights of the 'Academy of Ancient Musick.' On one of these occasions Handel himself was present, and took so much pleasure in the performance that he afterwards described it to the Princess Royal, who wished to see the Oratorio performed by the same young singers at the Opera House. This, however, was forbidden by the then Bishop of London, Dr. Gibson, who refused to allow it to be sung in costume, even on condition that the children held books in their hands. Of course, the prohibition did not extend to performances without dramatic action; and this exception exercised a most unforeseen effect upon Handel's career and fortunes."†

* Barrow's pleasing Service in F was printed by Dr. Rimbault in his *Cathedral Music* (1847), from the original manuscript in the possession of William Hawes. It is still a favourite at Westminster Abbey. Barrow died 13 August, 1789, and was buried in the north cloister of the Abbey.

† *Life of Handel*, 171, 172.

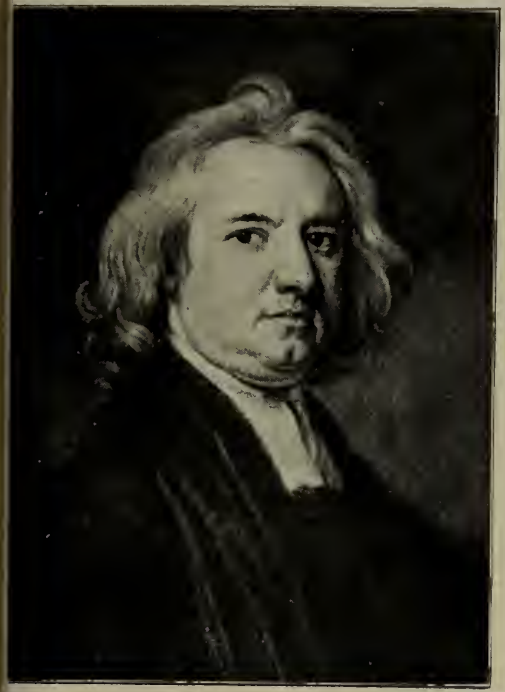
CHAPTER VII

CATHEDRAL MUSIC IN ENGLAND DURING THE FIRST HALF OF THE EIGHTEENTH CENTURY (*continued*)

The death of Dr. Croft carries cathedral music down to the year 1727; that of Dr. Greene, his successor at the Chapel Royal, occurred in 1755, at which date we shall have exceeded by five years the limit of this present chapter.

Before proceeding to sketch the career of Croft's distinguished successor we must pay a passing tribute to seven Church musicians whose lives, taking them in chronological order, terminated before 1750. These are John Goldwin, Charles Stroud, James Hawkins, John Weldon, Thomas Tudway, John Bishop, Charles King, and Thomas Kelway.

John Goldwin, who was born in 1670, was a pupil of Dr. Child, and succeeded him in 1697 as organist of S. George's Chapel, Windsor. This post he retained until his death, 7 November, 1719. A Morning, Ante-Communion, and Evening Service in F, and a Christmas anthem, "Behold My servant whom I uphold," by John Goldwin, were printed in Arnold's *Cathedral Music;* while an Easter anthem, "I have set God alway before me"—still a great



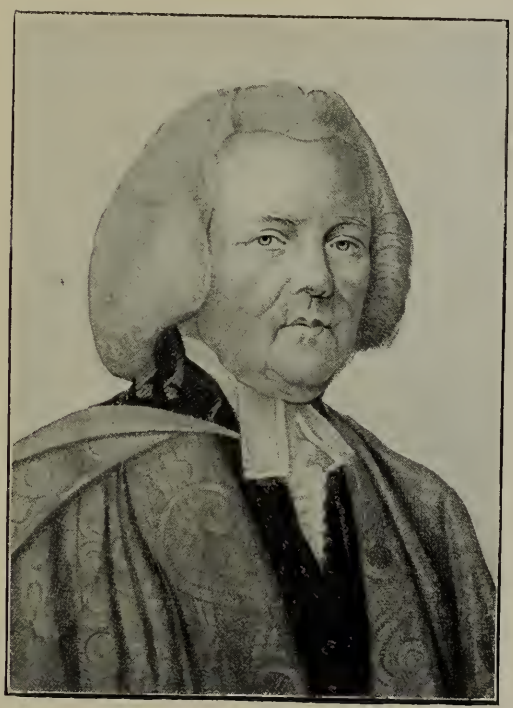
HENRY ALDRICH, D.D.
(See page 178.)



The Rev. TOBIAS LANGDON.
Succentor of Exeter.
(See page 344.)



MAURICE GREENE, Mus.D., Cantab.
(See page 244.)



JOHN RANDALL, Mus.D., Cantab.
(See page 254.)

favourite—was given by Boyce. All these compositions bear out the remark of the latter editor that Goldwin's music possessed "a singularity in its modulation, uncommon and agreeable." Two verse anthems, "I will sing unto the Lord" and "O praise God in His holiness," were printed by Page in the *Harmonia Sacra* (1800), and two short full ones, "O love the Lord, all ye His saints," and "O praise the Lord, all ye heathen," were edited for *The Parish Choir* by Sir William Cope.

Charles Stroud, a pupil of Croft and deputy organist of Whitehall Chapel, is solely remembered by a beautifully written four-part anthem, "Hear my prayer," supplicatory and pathetic. This marvellous youth (for he was only twenty-one when he died in 1726), had he lived and carried out the promise of his infancy, which this, his only piece of work, held out, would doubtless have been a second Purcell. The anthem appeared for the first time in print in *The Cathedral Magazine*. In an obituary notice, *The Whitehall Evening Post* of 28 April, 1726, described Stroud as "a person of rare genius for music."

James Hawkins, organist of Ely Cathedral from 1682 to 1729, was an indefatigable collector of ancient Church music. To his pious care the music library at Ely owes its very valuable and interesting collection of MSS. Appointed to his office not many years after the ruthless destruction of Church music books which marked the gloomy period of the Great Rebellion, Hawkins seems to have set himself resolutely to gather together the *disjecta*

membra which remained of the old choir books, and to preserve from oblivion those compositions which could still be deciphered by transcribing them with his own hand in score. No doubt the Church had sustained losses which were wholly irreparable. Abundant evidence of this exists in the volumes so laboriously compiled by Hawkins, who often records, in the margin, his regret at the absence of one or more parts "torn out of y^{e} books," but he rescued from the ruins a mass of musical matter which contains treasures of the highest value and interest. Pre-Restoration composers were represented by Amner, Barcroft, Batten, Bevin, Byrd, Bull, Child, the two Farrants, Fox, Gibbons, Giles, Hilton, Hooper, Johnson, Laud, Loosemore, Lugg, Morley, Mundy, Parsons, Patrick, Portman, Rogers, Stonard, Strogers, Tallis, Tomkins, Tye, Weelkes, Robert White, Matthew White, and others; while among the composers of a later period, whose works are intact, we find Aldrich, Blow, Bryan, Jeremiah Clark, Creyghton, Croft, Ferrabosco, Goldwin, Greene, Hall, Holder, Humphreys, Kempton, Locke, Lowe, Nalson, Purcell, Tucker, Tudway, Turner, Weldon, and Wise.

Besides these transcriptions, Hawkins left behind him a voluminous collection of original music, characterized, for the most part, by great learning and ingenuity. The books at Ely contain no less than seventeen services (including a Burial Service) and seventy-five anthems.* Hawkins' successor,

* In the library of the Royal College of Music (MSS. 1719) is a verse anthem, "Behold, O God, our Defender," in score, in the autograph of James Hawkins. Prefixed are the words of the anthem (a selection of passages of Scripture intended to be applied

Thomas Kempton, who died in 1762, was the composer of the well-known full Service in B♭, printed in Sir Frederick Ouseley's collection.

Both Hawkins and Kempton composed several "Chanting Services," which deserve a passing notice. Each of them consists of a single chant, interspersed with florid verses, set anthem-wise. The Psalms set to music of this character are still to be heard in the churches of Italy. The practice, however, in that country varies somewhat in this respect. Sometimes the first Psalm is sung throughout in the *Canto Fermo*, the rest in the *Canto Figurato* (like one of our own services), and so on, alternately. Sometimes this alternation is between the verses of each of the Psalms or Canticles. In many churches of France, instead of the figurate verses, the organ plays without any singing, the *Canto Fermo*, which alternates, being unaccompanied by the organ. This is doubtless a corruption of one of the above-mentioned methods. The *Misereres* of Allegri and Bai are cases in point.

It is by no means improbable that John Ferrabosco, Hawkins' immediate predecessor—the grandson of Alphonso Ferrabosco, an eminent Italian musician—may have introduced this curious mixed style of service at Ely. One of Hawkins' services,

to either the expelled King, James II, or his son) and the following dedication: "This Anthem of Intercession is most humbly Dedicated to the Very Rev^nd Mr. Tomkinson and the rest of the Great, Good and Just Non-jurors of S. John's College in Cambridge, by Ja: Hawkins, organist of Ely." The opening chorus of Hawkins' anthem, "Blessed be Thou," was edited by Joseph Warren for Cocks' "Choristers Handbook" (1853), and his setting of the Collect for S. John Evangelist's Day has recently been printed by the Church Music Society, from a MS. in the British Museum.

that in C minor, is founded on the well-known chant generally ascribed to Croft, and commonly sung in A minor or B minor, but it is more probable, as Hawkins founded an elaborate composition upon it, that he was the true author. Richard Langdon, who was organist of Ely in 1777–8, carried on the tradition in his "Chanting Service" in A. A full description of the Ely MSS. will be found in the catalogue printed by the Rev. W. E. Dickson (late Precentor) in 1861. Allusion has several times been made to it in these pages.

Thomas Tudway, the Cambridge Professor of Music, deserves some mention. As a composer he was but a minor light; it is as a collector of Church music that he will be longer remembered. In 1715 he was commissioned by Edward, Lord Harley, to transcribe, in score, a collection of the most celebrated anthems and services used in the Church from the Reformation to the time of Queen Anne. This work he accomplished in 1720, and the six thick folio volumes containing the result of his labours are now deposited with the rest of the Harleian books and MSS. in the British Museum. Each volume is prefaced by a history of English Church music, couched in the form of an Epistle Dedicatory to Lord Harley. The collection comprises 70 complete or incomplete services and 244 anthems by 85 composers, including a service and 19 anthems by Tudway himself. A complete list of the contents of this collection, which has proved of great utility to various editors, will be found in the Catalogue of the manuscript music in the British Museum compiled in 1842, mainly

by Thomas Oliphant, and also, *sub voce* Tudway, in Grove's *Dictionary of Music*.

As a historian accuracy was not Tudway's strong point. Amongst other slips he asserts that Gibbons' Service in F was written in 1635, when the composer had been dead ten years, and that Tallis' "Discomfit them, O Lord," was made for the victory over the Spanish Armada in 1588, three years after Tallis' death.

Tudway was born in 1656, and was a Chapel Royal boy under Captain Cook. Like Michael Wise, he became a tenor singer in S. George's Chapel, Windsor. In 1670 he succeeded Henry Loosemore as organist of King's College, Cambridge, and afterwards held the organistship of Pembroke College, in addition. On 30 January, $170\frac{4}{5}$, he succeeded Nicholas Staggins as Professor of Music in the University. In 1705 his anthem, "Thou, O God, hast heard our desire,"* was performed before Queen Anne in King's College Chapel, as the exercise for his degree of Doctor in Music, and he was given the title of "Composer and Organist Extraordinary" to the Queen. On 28 July, 1706, Tudway was cited before the Vice-Chancellor for having spoken words highly reflecting on the Queen, and an Act in the public register runs as follows: "That Mr. Tudway be suspended from all degrees taken and to be taken; that he be deprived of his organist's place in S. Mary's Church, and of his Professorship of Music in the University." He was also deprived of his posts at King's and Pembroke, but was reinstated in all

* Printed in Arnold's *Cathedral Music*.

his appointments in the following year. Part of his offence was that, being an inveterate punster, he remarked apropos of the Chancellor, the Duke of Somerset, who caused dissatisfaction at the paucity of his patronage, "The Chancellor rides us all without a bit in our mouths." A further example of his pleasantry is recorded on an occasion of the sort which would, perhaps, have better become, or at least have been worthy of, one of the Stoics. Having been dangerously ill of a quinsy, and unable for some time to swallow either food or medicine, the physician who attended him, after long debates and difficulties, at length, turning to Mrs. Tudway, exclaimed, "Courage, madam, the Doctor will get up May-hill yet; he has been able to swallow some nourishment." "Don't mind him, my dear," cried the patient; "one *swallow* makes no summer!"

Fourteen anthems and a service by Tudway are in the MS. collection at Ely. The service, consisting of *Te Deum*, *Jubilate*, *Kyrie*, *Magnificat*, and *Nunc Dimittis*, in B flat, with two "Psalm Tunes" (i.e. chants for the Psalms at Matins and Evensong), was composed for the opening of Lord Harley's private chapel at Wimpole. A score of the service for voices and orchestra is preserved in the library at Wimpole, where the tradition is that the chapel was never consecrated.

Amongst the anthems at Ely there is one with the title, "Is it true that God will dwell on the earth?" This was "sung to y^e^ Queene [Anne] at y^e^ opening of her Chappel at Windsor, July y^e^ 13th, 1702," as appears from a note appended by James Hawkins, who afforded Tudway much assistance

in the compilation of his collection for Lord Harley.*

In the Ouseley Collection at S. Michael's College, Tenbury, is the score of a Burial Service by Tudway, with a memorandum stating that it was "sung before the corpse of the Marquis of Blandford in King's College Chapel, Cambridge, Feb. 24, 1703, and was compos'd for the occasion."

Tudway died in 1730. He was succeeded in the organistships of King's and the University (which he resigned in 1726) by Robert Fuller, Mus.B., and in the Professorship by Dr. Maurice Greene.

One of the most delightful composers of the Purcell-Croft school was JOHN WELDON, whose anthem, "In Thee, O Lord," is in use in numberless "choirs and places where they sing." Born at Chichester, 19 January, 1676, Weldon was a chorister at Eton College under the organist, John Walter, and subsequently became a pupil for composition of Henry Purcell. In 1694 he succeeded Richard Goodson, sen., as organist of New College, Oxford, and held the post until 1702, having been, on 6 January of the preceding year, appointed Gentleman Extraordinary of the Chapel Royal. In 1708 he succeeded Blow as the royal organist, and when the places of second composer, lutanist, and violist were constituted in 1715, he was elected to the first-named. His initial composition in his

* Tudway, in a letter to Humphrey Wanley, librarian to Lord Harley (a good musician as well as a learned antiquary), concerning the collection of Cathedral music he was then making, says: "I have received more help from honest James Hawkins than from all the Cathedrals in England and Ireland."

new capacity was one of those detached settings of the *Sanctus* and *Gloria in Excelsis*, already mentioned in connection with Child, Blow, Clark, Aldrich, and Croft. Weldon was also organist of S. Bride's, Fleet Street, and, in 1726, of S. Martin-in-the-Fields. The latter post is said to have been given to him out of compliment to King George I, whose organist he was. His Majesty having been elected churchwarden of this, his parish, compounded for his apparently irksome office by presenting it with an organ, built by Schreider, costing £1500.* Weldon died 7 May, 1736, and was buried on the 11th, as of the parish of S. John Evangelist, Westminster, in the churchyard of S. Paul's, Covent Garden—the resting-place of many in art, literature, and the drama. His gravestone has, however, long been lost sight of.

John Weldon wrote some exceedingly beautiful music for the Church, in which deep religious sentiment seems to have been his motive power. If it does not indicate a very masterly or comprehensive genius, it is distinguished by smooth harmony and a vocal elegance in its phrases, which remain unimpaired even at the present day. The chorus, "Draw me out of the net," from his representative anthem, "In Thee, O Lord," is an exquisite piece of four-

* With reference to this instrument a writer in the *Mirror* of 1825 observes: "The fine organ given by King George has been supplanted by another, by no means its equal in tone or appearance; and it is matter of some reproach that so good an instrument should be so disposed of. The present instrument cost upwards of £500, and it is said by Hughson the former was sold to a parish in Gloucestershire for £150, and is fixed in their church—a mark of ingratitude in the former possessors." The Gloucestershire parish was Wootten-under-Edge, and the organ was sent there in 1800.

part writing, and its concluding cadence to the words, "O Lord, Thou God of truth," was a favourite termination with Mozart and Spohr. Some of Weldon's experiments in harmony were decidedly happy, as, for instance, when he employed the dominant third, with the diminishing seventh, in the cadence set to the words, "Unto those that fear Thy Name," in his six-part anthem, "Hear my crying." Passages of this kind show the progress of the modern taste in England, and that Weldon had been a listener to the delicate combinations of Italian music and singing.

About 1720 appeared *Divine Harmony, or Six Select Anthems for a Voice alone, with a Thorow-Bass for the Organ, Harpsichord or Arch-lute, composed on several occasions by Mr. John Weldon, organist of His Majesty's Chapell Royal, and there perform'd by the late famous Mr. Richard Elford.* This book was published by J. Walsh, "at the Harp and Ho-boy in Catherine Street, Strand," and has a curious frontispiece, with a rough representation of (apparently) the interior of the Chapel Royal at Whitehall during the time of service. The Sovereign is seated on a throne, and near him, in the pulpit, is a bishop wearing his mitre. The choirboys and men are represented in surplices and bands, and the violinists, lutanists, and hautboy players are made to appear performing left-handed. The solos in this book were all written for Richard Elford, a fine counter-tenor, whom Croft praises so highly in the preface to his *Thirty Select Anthems.* Elford, who was educated in the choir of Lincoln, afterwards became a member of that of Durham. He came to London and made

his appearance on the stage, but his figure being ungainly and his actions clumsy he was not successful. He was appointed one of the Vicars Choral of S. Paul's, 26 March, 1700, and was one of the Lay Vicars of Westminster, and a Gentleman of the Chapel Royal. He died 29 October, 1714. One of these Elford solo anthems, "I will lift up mine eyes," was printed in Page's *Harmonia Sacra;* and a short chorus, "Blessed art Thou, O Lord," from another—"Thou art my portion"—was given in *The Parish Choir.* Two of Weldon's verse anthems—"Hear my crying" and "In Thee, O Lord"—were printed by Boyce, and two similar compositions—"O God, Thou hast cast us out" and "Who can tell how oft he offendeth?"—by Arnold. Two bright little full anthems—"O praise the Lord" and "O praise God in His holiness"—were reprinted in *The Parish Choir* from Playford's *Divine Companion*, for which they were written in 1701. In the possession of the writer is an unpublished setting of the antiphon, "O Saviour of the world."

Weldon's setting of the *Sanctus* and *Gloria in Excelsis* in E♭ was published for the first time by Rimbault in the *Choir*, 1 September, 1864. It is not easy to determine the origin of these detached settings of the Communion Hymns, for, as far as can be ascertained, they formed portions of no other services written by their respective composers. It has been surmised that some of them were called forth by certain of the coronations, but it is more probable that they were intended for use at S. Paul's and the Chapel Royal whenever the Holy Communion was celebrated chorally. Compton,

Bishop of London (1675–1713), in his Charge of 1696, said to be one of the most important post-Reformational charges extant, ordered the *Sanctus* and *Gloria in Excelsis* to be chanted at S. Paul's by the choir. As Compton was *ex officio* Dean of the Chapel Royal, he no doubt ordered the Communion Service to be sung there in the same manner. In the MS. books at S. Paul's is a setting of the *Te Deum* and *Jubilate* in D, by Weldon.

John Bishop, another composer of the Purcellian school, was the successor of Vaughan Richardson in the organistship of Winchester Cathedral. He was born in 1665, and is said to have been a pupil of Daniel Roseingrave.* From Michaelmas to Christmas, 1687, he was temporarily organist of King's College, Cambridge, remaining there as a lay clerk until 1695, when he was appointed organist of Winchester College. On Vaughan Richardson's death, in 1729, he was made organist of the Cathedral, having, since 1696, sung there as a lay clerk. "His rival," says Mr. John E. West in his *Cathedral Organists*, "for the post of organist at Winchester Cathedral was James Kent, who was esteemed a better player, but the age and amiable disposition of the former, coupled with the sympathy felt for some family misfortune he had suffered, induced the Dean and Chapter to give him the appointment."†

John Bishop died at Winchester, 19 December, 1737, and was buried in the cloisters of the College,

* A pupil of Purcell and Blow. Organist, successively, of the Cathedrals of Gloucester, Winchester, Salisbury, and Christ Church, and S. Patrick, Dublin.

† Kent eventually succeeded Bishop, and held the post until his resignation in 1774.

where there is a mural tablet to his memory. The Latin inscription thereon was given in the *Harmonia Wykehamica*, edited, in 1811, by the Rev. Gilbert Heathcote.

Bishop wrote some Church music of great merit. This includes a florid but remarkably fine service in D major—*Te Deum*, *Benedictus*, *Cantate Domino*, and *Deus Misereatur*. At one time this composition was always sung on the Founder's Commemoration Days, which occurred four times yearly, at Winchester College. A like custom prevailed on similar days at Wykeham's other foundation, New College, Oxford, as appears by a small MS. book, dated 1795, in the handwriting of that very musical Fellow of Winchester and New—the Rev. Gilbert Heathcote. This little book contains a list of the music sung in New College Chapel, together with rules for the observance of the Chanter (the Rev. E. J. Beckwith), the chaplains, and the choristers.

Bishop's service is, in all respects, worthy of being brought under the notice of some competent editor.* His short full anthem in D minor for Trinity Sunday—"Holy, Holy"—simple and grave in style, was printed in *The Parish Choir*. Two others, "Call to remembrance" and "O be joyful in God," appeared as musical supplements to *The Choir* in 1865 and 1866. A fourth, "Bow down Thine ear,"

* The same remark applies to the very fine Morning Service in D, by George Walsh, organist of Christ Church Cathedral, Dublin, 1747–65.

The writer has in his collection a fine score of Bishop's Service in D, together with four anthems: "Blessed are the People," "I will Magnify Thee," "Thou art my King," and "Withdraw not Thou Thy Mercy." This score was made by Isaac Pring, organist of New College, Oxford, 1797–9.

has been printed in a collection called the *Collegiate Series* (Weekes & Co.); and a fifth, "O Lord our Governour," was inserted in *The Cathedral Magazine*.

Bishop was the composer of *A Sett of New Psalm Tunes in Four Parts*, published in 1700. One of these tunes, named "Ilsley," has been reprinted in many modern hymnals, rechristened "Bishop" and "Winchester College." It was set by the editors of *Hymns Ancient and Modern*, in 1861, to the Rev. John Chandler's stanzas, "O Saviour, Who for man hast trod," mainly a translation of the Latin, *Opus peregisti tuum*. The tune was originally written by Bishop for the Hundredth Psalm, but he subsequently adapted it to the hymn, *Jam lucis orto sidere*, traditionally sung by the Winchester scholars in procession round "Sands"—the flagstones in Chamber Court—at "Domum" time, and on the day before the Whitsun exeat. George Huddesford,* in his *Wykehamical Chaplet* (1805), thus alludes to the singing of this hymn by the Winchester boys, in an Address to Whitsuntide:—

> Thy votaries, ranged in order due,
> To-morrow's wished-for dawn shall view;
> Greeting the radiant star of light,
> With matin-hymn, and early rite;
> E'en now, these hallowed haunts among,
> To thee we raise the choral song;
> And swell with echoing minstrelsy,
> The strain of joy and liberty.
> If pleasures such as these await
> Thy genial reign, with heart elate,
> For thee I throw my gown aside,
> And hail thy coming, Whitsuntide.

* A boy at Winchester during Warton's Headmastership; Fellow of New College, Oxford; M.A. 1780; died 1809.

Bishop's tune forms a part of the College Grace in Hall. During the season of Easter it was to be sung to *Jam lucis orto sidere*, and for the remainder of the year to *Te de profundis, summe Rex.* Other parts of this melodious Grace were set by John Reading, who preceded Jeremiah Clark as organist of the College. The whole of this music was printed in *Harmonia Wykehamica, the Original Music, in Score, of the Graces used at Winchester and New College in Oxford. Also the Hymn, 'Jam Lucis,' the Song of 'Dulce Domum,'* and the Song of 'Omnibus Wykehamicis'† as performed at the Anniversary Meeting in London of Gentlemen educated at either of the above Colleges.* This collection, originally published by Dr. Philip Hayes, was re-issued in an enlarged and amended form by the Rev. Gilbert Heathcote, A.M., in 1811. The music of the Graces will also be found in a collection of Chants, Sanctuses, etc., compiled early in the last century by Dr. John Clarke Whitfeld, and likewise in the Appendix to the Rev. Mackenzie E. C. Walcott's *William of Wykeham and his Colleges* (1852).

Charles King, a naturally gifted melodist, but a badly trained theorist, is invariably associated in our minds with S. Paul's Cathedral, in whose service he from boyhood spent the whole of his

* "Dulce Domum" is printed with orchestral accompaniments added by Peter Fussell, organist of Winchester Cathedral and College, 1774–1802.

† The song, or rather glee, "Omnibus Wykehamicis," is by Dr. William Hayes. The meetings of Wykehamists commenced in 1758, and were held until 1800 at the "Crown and Anchor" in the Strand, and subsequently at Willis's Rooms and elsewhere.

life. He was born at Bury S. Edmunds, in 1687, and was baptized in S. Mary's Church of that town 5 June, 1693, at which date he was admitted a chorister of S. Paul's under Jeremiah Clark. The long period which elapsed between his birth and baptism may be accounted for by the supposition that his parents were Nonconformists, and that at that time, as at the present, baptism was, very properly, a *sine qua non* before the admission of a boy into the choir of S. Paul's.

After the breaking of his voice King remained in the choir as a supernumerary singer with the modest annual stipend of £14. He married Ann, the sister of Jeremiah Clark. Their wedding took place in S. Paul's* on 14 October, 1707, both being of the parish of S. Gregory. The ceremony was performed by the Rev. Sampson Estwick, one of the Minor Canons, of whose biography some details have already been given.

In 1707 King took the degree of Bachelor in Music at Oxford, entering his name at Merton College. His exercise on the occasion was a setting of *The Dialogue between Oliver Cromwell and Charon.*

* Marriages commenced at S. Paul's in 1697; the earliest on 5 December, three days after the New Cathedral was opened for Divine Service, and they continued until 1754, when the Marriage Act came into force. Two occurred in 1756 and 1758, and then there were no more until 1877, since which time there have been only five, and those by special arrangement. We do not find many celebrated names in the Registers, but as the marriages were chiefly by licence, they seem to be of persons of a higher class of life than is found in most of the City churches.

I am indebted to Mr. William Skinner, for many years the devoted Canons' Verger of S. Paul's, for his verification of the date of King's marriage in the Cathedral Register.—J. S. B.

Thomas Hearne, in his quaint Oxford Collections (Vol. XV), gives the following circumstances attendant upon King's taking his degree :—

July 14 (Monday) 1707—On Saturday, Mr. Charles King, one of the choir of S. Paul's, Lond. perform'd, in y^e^ [Sheldonian] Theatre, his Exercise for y^e^ Degree of Bach. of Musick, & y^e^ same day had his Grace: and was presented to y^e^ same Degree in Congregation this day, by Mr. Jo: Keil, A.M., of Xc. Church, for want of one in y^e^ Faculty to do y^e^ Office. The habit he was presented in was y^e^ same with y^t^ of a Bach: of Law, it being so many years* since any one went out in this Faculty y^t^ no one in y^e^ University it seems remembers y^e^ habit proper for it; nor are y^e^ Magistrates so carefull as to preserve Patterns as they ought.

Later in the same year King succeeded his brother-in-law, Jeremiah Clark, as Almoner and Master of the Choristers of S. Paul's.

In 1708 Mrs. Sarah Gregory, a parishioner of S. Benet-Fink (a city church near the Royal Exchange), left £400 for the purchase of an organ, and "part of a messuage for maintaining the playing thereof," and Charles King was nominated the first organist. This remarkably pretty Wren church was taken down in 1844, and the parish united with that of S. Peter-le-Poer, Old Broad Street.

King was not admitted a Vicar Choral of S. Paul's until 31 October, 1730. He died 17 March, 1748, and was buried on the 25th beneath the middle aisle of the church of SS. Benet and Peter,

* [This was in 1682, when Richard Goodson, the elder, organist of New College and Christ Church, took his degree of Mus.B. Goodson was Professor of Music in the University, and died in 1718.—J. S. B.]

Paul's Wharf, since 1876 held by the Welsh Episcopalians. Should occasion arise for the vaults of S. Benet's to be emptied, it is to be hoped that the authorities of S. Paul's will have the coffin containing King's remains identified and reinterred in the Cathedral crypt.

In the library of the Fitzwilliam Museum at Cambridge is a rare book, *Choice Lessons for the Harpsichord or Spinet, being the works of the late famous Mr. Jeremiah Clark, Composer and Organist to Her Majtie and y^e^ Cathed. Church of S. Paul's. Carefully corrected by Himself, being what he designed to Publish. London. Printed and Sold by Charles King in London House Yard near S. Paul's . . . 1711. Price 5s.* Many pieces in this book were composed for Queen Anne, to whom Clark was music master, and for whose coronation on 23 April, 1702, he wrote, as one of the organists of the Chapel Royal, his anthem, "Praise the Lord, O Jerusalem." Thus, by the aid of King's edition of Clark's harpsichord book, we are able to identify his place of residence when he took charge of the S. Paul's boys in 1707. London House Yard is still a paved court (now entirely rebuilt), running from the north-west corner of S. Paul's Churchyard into Paternoster Row. On its site formerly stood the palace of the Bishops of London.

Amongst the musical staff of S. Paul's who answered to their names at Bishop Gibson's Visitation in 1724 were "Mauritius Greene, organista," "Carolus King, B.Mus., Eleemosynarius," and "Gulielmus Turner, D.Mus., Vicarius Chori."

King was the composer of a large number of Services, and their utility was such that they gave

rise to the sarcastic pun of Dr. Greene, that "Mr. King was a very serviceable man." King's industry was no doubt greater than his ability. As a musician he was gifted but badly trained, and if his compositions are not embarrassed with much enthusiasm they cannot be reproached with many faults. Hence his contemporaries, unable to pay him a very high compliment, characterized his work as "serviceable." His *raison d'être* was once neatly summed up in a remarkably clever squib* by the Rev. John Finlayson, Succentor of Christ Church Cathedral, Dublin :—

For we cannot deny that King's music *did* "plaze,"
Altho' he was neither "Croft," "Greene," "Boyce," nor "Hayes."

The services of Charles King are melodious, vocal, and spirited, and to these qualifications they are indebted for their lasting popularity. Another good point about them is the antiphonal element, which is almost invariably kept well in view. The various movements are not broken up into short periods, like those in the services of Purcell and others of his school, and so are not apt to leave an impression of restlessness on the listener.

King's style in his services may be described as that of "the later simple harmonic." He had an imitator and an improver in his pupil, Dr. Boyce, whose short full morning services in A major and C major are models.

Five Services by King were printed for the first time in Arnold's *Cathedral Music*, viz. a Verse Service in A (*Te Deum*, *Jubilate*, *Magnificat*, and

* Printed at length by the Rev. O. J. Vignoles in his *Memoir of Sir Robert Stewart* (1899), p. 92.

Nunc Dimittis); a full Service in A (*Te Deum*, *Jubilate*, *Kyrie*, and *Credo*);* a verse Service in B♭ (*Te Deum*, *Jubilate*, *Sanctus*, *Kyrie*, *Credo*, *Cantate*, and *Deus*); a full Service in C (*Te Deum*, *Jubilate*, *Kyrie*, *Credo*, *Magnificat*, and *Nunc Dimittis*); a full service in F, with verses, consisting of the same movements as the last-named. The setting of *Cantate* and *Deus*, belonging to the full Service in A, was not printed by Arnold; it is still in a MS. organ book in the library of S. Paul's in the autograph of the composer, together with a Morning and Evening (*Cantate*) Service in B minor. Another Morning and Evening Service, in D major, was printed in a useful collection of Cathedral Services, which appeared in numbers, between 1841 and 1846, under the editorship of Dr. Marshall, organist of Christ Church, Oxford. The *Kyrie* and *Credo* belonging to this service have not been printed. Modern editions of all the printed services have been issued by the publishers, D'Almaine, Surman, Novello, and Cocks, edited by Joseph Warren, Rimbault, J. L. Hopkins, Edward Sturges, and others. Undoubtedly the most popular service of all is that in F, and the editions thereof are too numerous to particularize. Of the Service in C, next to that in F the greatest in popularity, an octavo edition has quite recently been prepared by Mr. John E. West, with several of the composer's more glaring errors in counterpoint and harmony corrected.

Of King's anthems, four were printed in Arnold's *Cathedral Music*: "Hear, O Lord" (full, 4 v.); "O pray for the peace" (full, 5 v.); "Rejoice in

* A setting of the *Gloria in Excelsis*, in A, was edited by Joseph Warren, about 1850.

the Lord, O ye righteous" (full, with verse, 5 v.), composed, with accompaniment for strings, etc., for the Thanksgiving at S. Paul's, 17 February, 1708, "Upon the Success of the foregoing Campaign"; and "Wherewithal shall a young man," a trio for trebles, with chorus. Page, in his *Harmonia Sacra*, printed four also: "I will alway give thanks" (containing a melodious duet for trebles); "O be joyful in God" (full, with verse, 4 v.); "The Lord is full of compassion" (ditto, 5 v.); and "Unto Thee, O Lord" (full, 4 v.). In *The Chorister's Handbook*, edited by Joseph Warren in 1853, there is a metrical anthem, "As pants the hart," set for four voices. Some ten or twelve other anthemic compositions by King have not been printed. His well-known sacred round, "O Absalom," was originally printed in Warren's *First Collection* of Glees, Madrigals, Catches, etc., in 1763.

King's propensity for composition appeared at an early age, his favourite Service in F being written when he was only eighteen. His last service was the one in C. It was composed, says Arnold, "in the year 1747, when its author was confined to his room by a long and painful illness, which terminated fatally on the 17th of March, 1748."* The Creeds in King's services are generally well set, expression being successfully attempted. The *Et incarnatus* passages in that in C, and in the unpublished one in D, are remarkably good.

King seems to have been much liked by the boys placed under his charge for the leniency of his disposition, so much so that the following doggerel

* Communicated to Arnold by Robert Hudson.

concerning him was handed down by successive choristers of S. Paul's :—

> Indulgence ne'er was sought in vain,
> He never smote with stinging cane,
> He never stopp'd the penny fees,
> His boys were let do what they please.

"No 'let' seems to have been placed on their employment of grammar," as the late Mr. W. A. Barrett, Mus.B. (himself a chorister of S. Paul's), used to remark, with a humorous twinkle, when repeating the lines. The "penny fees" probably alludes to an allowance of a penny a day to each chorister out of the Almonry Fund, which the master occasionally stopped for bad behaviour.

Among King's pupils in the Almonry School of S. Paul's were Doctors Alcock, Boyce, and Greene (all of whom will be noticed in due course); Robert Hudson, who was one of King's successors as Almoner from 1773 to 1793; Samuel Porter, organist of Canterbury Cathedral from 1759 to 1803, the composer of a pleasing Service in D major; and Joseph Baildon, a Gentleman of the Chapel Royal, a lay vicar of Westminster, organist of the churches of Fulham and St. Luke's, Old Street, and the composer of a good anthem, "Behold, how good and joyful," printed in Page's *Harmonia Sacra*.

Alcock seems to have retained an affectionate remembrance of his master to the last. Several autograph letters of this quaint old Lichfield organist (he died at a great age in 1806) are in the possession of the present writer. In 1791 he was helping Dr. Arnold with his *Cathedral Music*, then in course of publication, and making transcriptions from the fine MS. scores at Lichfield. In one of these letters,

written to his "worthy friend" Dr. Arnold, Alcock says :—

"I have just finish't a Score of Mr. King's Evening Service in B, from the single parts which I had from Mr. Walond, organist at Oxford, 45 years ago, and were full of faults—perfect 5ths following each other so that I could not help altering several passages therein, tho' I really imagine some of them were left in that state even by my most kind and ingenious Master, whose Musick was so naturally pleasing, as made him neglectful of the few Common rules of Composition. . . . As to Mr. King's further Services and Anthems, I should think the most correct copies may be had at S. Paul's, especially in the old Organ Books, wherein he generally wrote some of his own Musick."*

Thomas Kelway, like Charles King, is a composer who will be longest remembered by his contributions to liturgical music. He was born at Chichester, and was a chorister in the Cathedral under John Reading, whom he succeeded as lay vicar and organist, "on probation," in 1720, not being formally "sworn" until 1733. He held the post until his resignation in 1747, dying on 21 May, 1749. He was buried in the south aisle of the Cathedral, and his gravestone, having been lost sight of for many years, was discovered and replaced during some restorations about 1846. The inscription was then recut, the circumstance giving rise to the following pleasing sonnet by Charles Crocker, who, from 1845 to 1861, was Bishop's verger of the Cathedral:—

* These organ books are still preserved in the Library of S. Paul's.—J. S. B.

Kelway! thy memory fresh as vernal day,
In many a heart's most secret holiest cell,
Where love of sacred song delights to dwell,
Lives—and shall live while music holds her sway
Within these hallowed walls, where, day by day,
Year after year, he plied the wondrous art
Which bids the spirit from its prison start,
And soar awhile to happier realms away.
His strains full oft still fall upon the ear
Of those who tread yon aisle, while at their feet
His name and record of his hope appear.
Peace to his ashes—be his slumbers sweet,
Till that glad morn when he shall wake to hear
The angel choir in nightless heaven's bright sphere.

A MS. score book in the Library of Chichester Cathedral contains eleven anthems, a Morning and Evening Service in E major, a Morning Service in C, a Morning and Evening Service in F, and three Evening Services in A minor, B minor, and G minor, by Thomas Kelway. The three last, all very characteristic in style, were printed severally under the editorship of Dr. Marshall (1844), Dr. Rimbault (1847), and the Rev. Sir F. A. Gore Ouseley (1853). It may be confidently said that they are in use in every cathedral in England. Of the anthems, two short full ones—" Not unto us " and " Unto Thee, O Lord "—were printed by Sir William Cope.

Charles Crocker, the author of the sonnet on Kelway, was altogether a remarkable person. Self-educated, he came before the public in a volume of poems, wonderful for one whose training was all his own. This volume, entitled *The Vale of Obscurity, The Lavant, and other Poems*, was printed at Chichester in 1830. Enlarged editions were subsequently published in London by Groombridge and

Longmans. Southey declared that Crocker's sonnet "The Oak" was one of the best in our language. Another sonnet—"Occasioned by hearing the choir service in Chichester Cathedral"—is equally admirable. Crocker was also the author of a little book entitled *A Visit to Chichester Cathedral* (1847). This gives a succinct account of the erection of the building, of its then state, of the principal monuments, and of the restorations. Avoiding every attempt at fine writing, it breathes, on the whole, so reverent and devotional a spirit that one is almost carried back to the *ostiarius* of former days. Deeply attached to his Cathedral, it would not perhaps be too much to say that the lamentable fall of the spire in February, 1861, killed but one man, and that man Charles Crocker. He died on the following 6th of October, and was attended to the grave by Dean Hook and several others of the Cathedral clergy, and by many of the magistrates and other inhabitants of the city. His son succeeded him as Bishop's verger, and died in 1868.

Before passing on to Dr. Greene, one composer, although not on our previous list, should be noticed, viz. JOHN TRAVERS.

Born in 1703, John Travers became a chorister in S. George's Chapel, Windsor, under the organist, John Goldwin, and on leaving the choir, having gained the goodwill of Dr. Godolphin, Dean of S. Paul's and Provost of Eton, was by him "put apprentice" to Dr. Greene. Later on Travers practised the art of composition with Dr. Christopher Pepusch, Chapel Master to the Duke of Chandos, and afterwards (1737–52) organist of the

Charterhouse, the possessor of a fine library, a learned theorist, and one of the first to study English mediæval music. From Pepusch, too, Travers imbibed a severity of style and a taste for canons and other "ingenious contrivances," exhibited in certain of his Church compositions. Travers held in conjunction the organistships of S. Paul's, Covent Garden, and Fulham parish church, and upon the death of Jonathan Martin in 1737 he was appointed organist to the Chapel Royal, where he remained until his death in 1758.

Few pieces of liturgical music are so frequently drawn upon in our cathedrals as "Travers in F." This service was first printed by Arnold in his *Cathedral Music*, as well as the equally popular solo anthem, the delight of every cathedral tenor, "Ascribe unto the Lord," the former being as severe in style as the latter is florid. Arnold also printed a *Te Deum* in D major; and Page, in his *Harmonia Sacra*, a full anthem, "Keep, we beseech Thee," uniform in key and style with the service. Hereford Cathedral possesses a *Te Deum* in A, scored for oboes, bassoons, and strings, possibly written for one of the music meetings, and a dozen anthems, all in the autograph of Travers. Other autographs are in the library at S. Michael's College, Tenbury. Travers published no Church music beyond *The Whole Book of Psalms, for 1, 2, 3, 4, and 5 Voices, with a Thorough Bass for the Harpsichord.*

In secular music Travers is remembered by his melodious and charming set of *Eighteen Canzonets for two and three Voices*, the words chiefly by Matthew Prior. Several of these graceful pieces have been reprinted in modern times. Amongst the

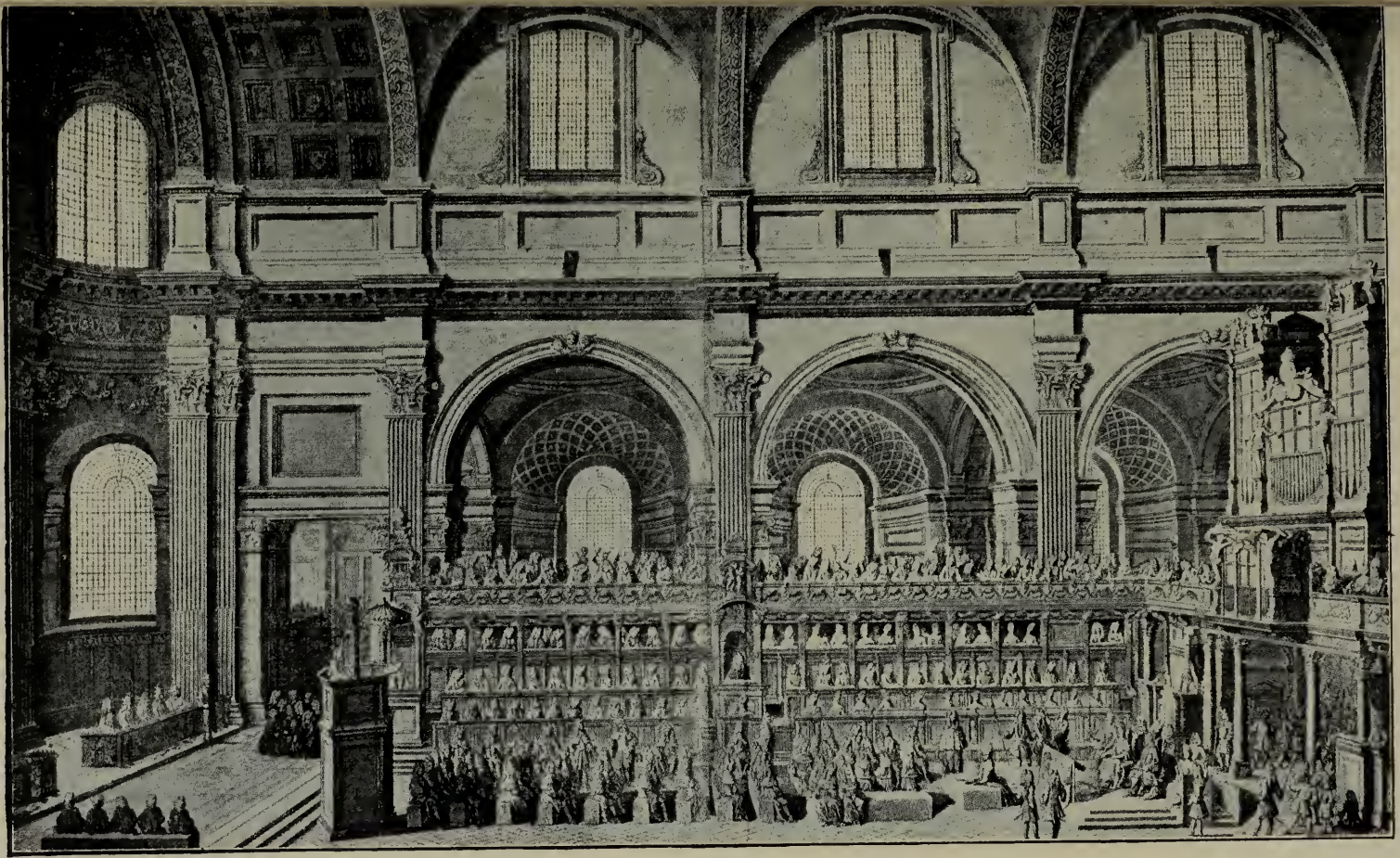
best of them are "Haste, my Nanette," "He is not numbered with the blest," and "I, my dear, was born to day." The last used to be inimitably sung by John Hobbs and Henry Phillips. Even now these Canzonets command admiration from those who hear them, old-fashioned as they are in general texture.

Travers, through Pepusch's training, was enabled to study some historical aspects of music. He scored four pieces from the Eton College MS. choir book (*temp.* Henry VII),* and composed melodies in the ecclesiastical modes.

We now come, at last, to MAURICE GREENE. The son of the Rev. Thomas Greene, D.D., rector of the united London parishes of S. Olave, Old Jewry, and S. Martin, Ironmonger Lane, he was born in 1695 or 1696. He was admitted a chorister of S. Paul's under Jeremiah Clark, and the first time he was permitted to wear his surplice was at the service of Thanksgiving for the victories of the Duke of Marlborough in Brabant, attended by Queen Anne and both Houses of Parliament, on 31 December, 1706.†

* See *ante*, p. 21.

† The writer has in his collection a scarce engraving by Robert Trevitt giving a view of this pageant in a somewhat unusual manner. The plate presents a longitudinal section of the choir of S. Paul's, and exhibits the whole of the south side, together with half the altar, on which stands a lighted candle in a lofty candlestick (although the service began at midday) and the greater part of the western end. The curious glass sashes covering the pipes of the great and choir organs, and which remained until 1826, are well shown, and the dresses of the Sovereign, magnates, clergy, and choristers are displayed with great correctness and ability. The architectural details are also given with great fidelity. In the



INTERIOR OF THE CHOIR OF S. PAUL'S DURING THE STATE VISIT OF QUEEN ANNE, DECEMBER 31st, 1706.
From a drawing by Robert Trevitt.

(The Organ was removed from the screen to the North side of the Choir in 1860. In 1871 it was again removed, greatly enlarged, divided, and placed in two parts on either side of the entrance to the Choir, as we now see it.)

Thus, though what is called "better born" than the children of some obscure parents who had been advanced alone by the force of their natural talent, he yet performed his novitiate like the humblest of them, and preserves unbroken our record of the successes of English choristers. After Clark's death in 1707 Greene continued in the choir under his successor, Charles King, and from him received his first lessons in harmony—a branch of musical education not exactly the Almoner's strong point, for when he attempted an elaborate piece of counterpoint he invariably made a sad mess of it. Four years later Greene was articled to Richard Brind, the then organist of S. Paul's, and in 1718 succeeded him in that important post, having previously officiated at the organs of S. Dunstan, Fleet Street, and S. Andrew, Holborn. Greene seems never to have lacked friends to push him forward, and the places which fell to his share in rich succession show their zeal.

On the death of Croft in 1727 Greene, who had already greatly distinguished himself in his profession, was appointed organist and composer to the Chapel Royal, and in this capacity most of his anthems were produced. Three years later the professorial chair of music at Cambridge fell vacant by the death of Dr. Tudway, and our composer was elected to succeed him, receiving at the same time the degree of Doctor in Music. His degree exercise (performed at the opening of the newly built Senate House) was a setting of Pope's Ode on S. Cecilia's Day, the poet, at Greene's request, making con-

galleries, right and left of the organ, are the choristers and a band of instrumentalists.

siderable alterations in the piece, and introducing a new stanza, "Amphion thus bade wild dissensions cease." On the same occasion two new anthems by Greene were performed at Great S. Mary's Church. In 1736 Greene succeeded John Eccles as Master of the King's Band of Musicians, a post subsequently held by such distinguished musicians as Dr. Boyce, Charles John Stanley, and William Shield.

Greene's later years were spent in comparative affluence, for his lawyer uncle, Serjeant Greene, bequeathed him a country house, Bois Hall, near Abridge, Essex, an estate worth £700 a year. Being thus possessed of ample means, and the consequent leisure from teaching, etc., rising therefrom, he commenced an undertaking upon which he had long set his heart. He had for some time reflected on the corruptions that had taken place in English Church music, occasioned chiefly by the multiplication of manuscript copies and the ignorance and carelessness of transcribers, and he formed the resolution of securing it against such injuries in future. With this object in view, he began to collect a great number of the services and anthems of our most distinguished composers, from Tye and Tallis downwards. He then collated them (the most arduous part of the undertaking), and made considerable progress in reducing them into score, with the intention of giving the result of his labours to the public; but this he never accomplished, for, having by the year 1755 a conviction that his dissolution was not far distant, he bequeathed, by will, the whole of his materials to his pupil William Boyce, with the request that he would continue the work. Boyce complied, and the honourable and scholarly

way in which he finished the difficult task will be detailed in our next chapter.

During the earlier years of Greene's tenure of the organistship of S. Paul's an unwieldy figure in a great white wig (well known to musical London) might frequently have been seen at the Cathedral, crossing the empty space under the dome, presently disappearing beneath the organ-screen and entering the choir. This was no less a person than George Frederick Handel, who was extremely fond of rambling down from Burlington House to attend the afternoon service, and of playing upon the organ afterwards. For "Father" Smith's noble instrument Handel had a great liking, gaining access thereto through his friendship with Greene. The main attraction in the S. Paul's organ for Handel was the circumstance of its possession of a set of pedals, at that time quite a rarity in English organs. Burney, in his account of the Handel Commemoration of 1784, says: "On Handel's first arrival in England, from Greene's great admiration of this master's style of playing, he had literally condescended to become his bellows-blower, when he went to S. Paul's to play on that organ, for the exercise it afforded him in the use of the pedals. Handel, after 3 o'clock prayers,* used frequently to get himself and young Greene locked up in the church together; and in summer, often stript unto his shirt, and played until 8 or 9 o'clock at night." Think of being alone with Handel at the organ in the solitude of a cathedral! No wonder the com-

* In 1742 the hour of afternoon service was altered to 3.15, and on weekdays in 1869, to 4 o'clock. The hour of the afternoon service on Sundays is still 3.15.—J. S. B.

poser of the grand Organ Concertos should have delighted to play upon an instrument whose compass not only extended down to the 16-feet C, but whose tone was then by far the most superb in the British Isles.

When some additions were made to the S. Paul's organ in 1720, *Applebee's Weekly Journal* for 22 October informs us that—

> The new stops and addition of notes to the Organ of S. Paul's is now finish'd, and, by the best judges, thought to be the finest in Europe.

Four years later the same journal (29 August) reports—

> Last Monday their Royal Highnesses, the Princess Anne and Princess Caroline, came to S. Paul's Cathedral, and heard the famous Mr. Handel (their Musick-Master) perform upon the Organ; the Reverend Dr. Hare, Dean of Worcester [one of the Residentiaries of S. Paul's] attending on their Royal Highnesses during their stay there.

At the conclusion of afternoon prayers it was frequently Handel's practice to adjourn to the Queen's Arms Coffee House in S. Paul's Churchyard (where for many years, after 1755, the booksellers' trade sales were held) in company with some of the minor canons and gentlemen of the choir. In " the large room " of the aforesaid coffee house there was a harpsichord, and here they amused themselves for hours, alternately playing, singing, and listening. On one of these occasions Mr. Samuel Wheely, one of the vicars choral, informed Handel that some recently published harpsichord lessons by Johann Mattheson were to be had at Mears', the music-

seller's, in the Churchyard.* Handel sent out for them there and then, and on their arrival sat down to the harpsichord and played them through from beginning to end without once rising from the instrument.

Greene is said to have sought the friendship of Handel with a degree of assiduity that bordered on servility, but when Handel learned that he was paying an equal court to his rival, Buononcini, he would have nothing to do with him. In the disputes between the two operatic rivals Greene is said to have behaved with much duplicity. He was a member of the Academy of Ancient Music, and with a view to exalt the character of Buononcini, produced in the year 1728 a madrigal, *In una siepe ombrosa*, which gave rise to a dispute, terminating in the disgrace of his friend, for the madrigal was proved to have been written by Antonio Lotti, and not by Buononcini. Unable to endure the slights of those persons who had marked and remembered his pertinacious be-

* During the eighteenth century several well-known music publishers and musical-instrument makers were located in S. Paul's Churchyard, the Cathedral services doubtless having the effect of drawing them into the neighbourhood. At C. and S. Thompson's (No. 75) was published, in 1769, the earliest printed collection of chants, besides other Church music. Barak Norman and Nathaniel Cross, at the sign of the Bass Viol, were esteemed makers of violins. The music shops of Hare and Mears were also celebrated Thompson's shop was afterwards Button and Whitaker's, and here, in 1809, appeared Dr. John Clarke's edition of Handel's Vocal Works, noteworthy as being the first to have the accompaniments arranged for a keyed instrument. The same firm issued, in 1818, *The Seraph*, a once celebrated, but now almost forgotten collection of hymns and other sacred pieces, compiled by John Whitaker, many years organist of the church of S. Clement, Eastcheap, who died 4 December, 1847.

haviour in this matter, Greene left the Academy, carrying off with him the choir boys of S. Paul's, who supplied the treble parts at the concerts, also some other persons who were dependent upon him, and "fixing upon the great room at the Devil Tavern in Fleet Street, held there a public concert under his own management," a proceeding that gave rise to Handel's joke, "De Toctor Creene is gone to de Teffel."

Greene's reputation as an ecclesiastical composer rests upon his *Forty Select Anthems*, originally published by Walsh in two folio volumes in 1743.*

These compositions lack in some measure the solemnity of those of Croft, for Greene was avowedly a man of more secular habits. Both in respect to the music of Handel and of the Italian masters of his time, Greene turned his qualities of observation, unconsciously and without any direct purpose of plagiarism, to good account in his compositions for the Church. His solo anthems contain much beauty of melody, and his full ones many effective pieces of harmony. In short, they combine the science and vigour of our earlier writers with the melody of the best Italian and German masters who flourished during the first half of the eighteenth century.

Besides the anthems published by Greene in his selection of forty, he left many in manuscript. Eight were printed in Arnold's *Cathedral Music*, seven in Page's *Harmonia Sacra*, three in a collection published by Birchall and Andrews, and six full anthems, exclusively for five voices, were edited in

* The name of Handel does not appear among the subscribers. This is significant.

1812 by Richard Clark, then a deputy in the three metropolitan choirs.*

Taking them all round, the anthems which exhibit Greene in the most favourable light are "Acquaint thyself," "Arise, shine, O Zion," "God is our hope and strength," "How long wilt Thou forget me?" "I will sing of Thy power," "Let God arise," "Lord, let me know mine end," "My God, look upon me," "O clap your hands," "O God of my righteousness," "O Lord, give ear," "O sing unto the Lord," "Put me not to rebuke," "Sing unto the Lord," "The Lord, even the most mighty God, hath spoken," and "Thou visitest the earth." These are in various styles—solo, verse, and full—and as they are easily procurable in Novello's modern edition of the *Forty Select Anthems*, the student is recommended to procure as many of them as possible.

One of the best specimens of Greene's abilities in the full or *alla cappella* style has remained unedited since its original appearance in the third volume of Page's *Harmonia Sacra*. This is a setting of a portion of the 86th Psalm ("Bow down Thine ear")

* Richard Clark—"Welsh Dick," as he was nicknamed—became Gentleman of the Chapel Royal, and deputy organist there for John Stafford Smith, in 1819. He was appointed one of the vicars choral of S. Paul's in 1827, and one of the lay vicars of Westminster Abbey in 1828. He died at Litlington Tower, Westminster Abbey, 5 October, 1856. Clark was the author of unreliable books on "God save the King," "Handel's Harmonious Blacksmith," etc. He also wrote pamphlets on the Rise of Musical Pitch, and the Derivation of the word "Madrigal." His good double chant in A minor was originally published in *Chants Ancient and Modern*, a collection edited by John Goss, organist of S. Paul's, in 1841. This composition is still sung at S. Paul's to the 77th Psalm, on the 15th morning of the month.

for six voices. Its republication in an accessible form is strongly to be recommended.

The full anthem, "Lord, let me know mine end," with duet for trebles or tenors—one of those published in the collection of 1743—was, at one time, sung at almost every choral funeral at S. Paul's, Westminster Abbey, and S. George's Chapel, Windsor. The solemn processional bass (four crotchets in a bar) stalking throughout the composition produces a fine effect.

Two years before the appearance of the *Forty Select Anthems* six of them had been published by Greene under the title of *Six Solo Anthems as perform'd before his Majesty at the Chapel Royal, for a voice alone, with a Thorough Bass for the Harpsichord or Organ.*

The complete work was reprinted in quarto in the *Cathedral Magazine* series by French, of Hatton Garden, about 1780. Early in the last century another reprint was issued by Lonsdale, of New Bond Street, with nine additional anthems, hitherto unpublished or printed in other collections.

In 1851 J. Alfred Novello issued an entirely new edition of the *Forty Select Anthems*, arranged by his father, Vincent Novello, and by whom an accompaniment for the organ was, for the first time, added, all the previous issues having had merely a figured bass. This edition, like that of Croft, was an immense boon to those to whom playing from score was either inconvenient or impossible.

About the same time Cramer published several of the anthems then most popular. These were edited with organ accompaniment, by W. Horsley, Dr. Crotch, W. Knyvett, James Turle, and John Goss.

Surman, of Exeter Hall, published simultaneously very good editions arranged by E. J. Westrop, Edward Sturges, and J. L. Hopkins.

It cannot be said that Greene made any marked success as a writer of services. His setting of the *Te Deum*, *Jubilate*, *Magnificat*, and *Nunc Dimittis* in C major, given in the second volume of Arnold's *Cathedral Music*, is by no means so generally useful as that in the same key by his contemporary at S. Paul's, Charles King. The original score in the autograph of the composer was presented to the library of the Sacred Harmonic Society by J. Alfred Novello. It is now in the library of the Royal College of Music, and has upon it the following note: "Begun at Farnham Castle in May, 1737, and finish'd in London in June following."

Greene was the composer of a *Te Deum* in D, written for the Thanksgiving at S. Paul's for the Suppression of the Rebellion of 1745; of the oratorios *Jephtha* and *The Force of Truth;* and of several masques, pastoral operas, odes, canons, catches, and harpsichord lessons. Some of his organ pieces have been published, including a Voluntary in C minor, in Mr. John E. West's series of Old English Organ Music.

Greene suffered from a personal deformity, but this circumstance does not appear to have debarred him from entering into society, where, on account of his affability and polished manner, he was highly esteemed. He died at Beaufort Buildings, Strand, on 1 December, 1755, and was buried in the rectorial vault of S. Olave, Old Jewry. On the demolition of that church in 1888 his remains were, on 18 May, appropriately reinterred in the grave of

Dr. Boyce in the crypt of S. Paul's Cathedral. Greene was succeeded in the professorship of music at Cambridge by Dr. John Randall; in the organistship of S. Paul's by John Jones; in the mastership of the King's Band by Dr. Boyce; and as organist and composer to the Chapel Royal by Dr. Nares.

Randall, who was born in 1715, was one of the Chapel Royal boys who took part in the scenic representation of Handel's *Esther*, under Bernard Gates. He became organist of King's College, Cambridge, in 1743, and of Trinity College in 1777. He was also organist to the University. He held all these appointments, together with his professorship, until his death, 18 March, 1799. He was buried in S. Benet's Churchyard, Cambridge. An anthem by him, "Who hath believed our report?" was printed in "Willoughby's Anthems," a collection which appeared in single vocal parts at the end of the eighteenth century. He also wrote some services.

Mr. Arthur Duke Coleridge, in his *Eton in the Forties*—a book as instructive as it is entertaining—in alluding to the Chapel services, remarks:—

> Everybody affected a faint connoisseurship in music; everyone had his pet anthems and services, his pet aversions also. Randall, K.S.,* grandson of the Cambridge Professor of Music, who was a friend of Gray, the poet, and set one of his Odes to music, had the rashness to murmur to me at the opening of the *Magnificat*: "Arthur, my grandfather's service in B flat." This was too good to be kept to myself, though I wished no harm to the poor fellow, but

[* Edward Randall. Son of a solicitor at Cambridge; afterwards curate of S. Mary, Redcliffe, Bristol; Oriel College, Oxford.—*Eton School Lists*, 1791–1850.—J. S. B.]

ever after, if a chant or anthem jarred upon the ears of any colleger, it was "passed up" in chapel, that after service, "Randall will be licked for his grandfather's bad anthem," etc.

Randall's psalm tune, "Cambridge New," composed for use at the University Sermons, was long popular. He is now solely remembered by two double chants.

CHAPTER VIII

THE STORY OF BOYCE'S CATHEDRAL MUSIC

THIS chapter of our history opens with the year 1760. The date is an important one in the annals of our subject, for it was marked by the publication of Boyce's *Cathedral Music*, a work to which constant allusion has been made in these pages, and noteworthy as being the first collection of services and anthems printed in score in this country; comprising, as it did, the works of composers from the time of Tallis to that of John Weldon, in the earlier part of the eighteenth century. Before entering into details respecting the various editions through which this immortal compilation has passed, it is only right to observe that the idea of making such a collection originally presented itself to Dr. John Alcock, who for half a century was one of the vicars choral of Lichfield Cathedral, and for part of that time organist and master of the choristers.

Alcock, considering the corrupt state of our cathedral music, which, by the multiplication of manuscript copies and the ignorance and carelessness of transcribers, had become so incorrect that many of the services and anthems of which it consisted were scarcely fit for use, set himself to reform and secure it from future injury.

With this object in view, Alcock announced his intention on a leaflet, dated from Lichfield Close, 2 August, 1752. One of these leaflets he caused to be inserted in every copy of a collection of his own single and double chants, entitled *Divine Harmony*, which was published at the same time. The writer has the good fortune to possess a copy of this now remarkably scarce book, with the identical proposals preserved therein, and as they are not only interesting and instructive, but also, like all the worthy but somewhat irascible old Doctor's literary effusions, remarkable for their quaintness of diction, they are here transcribed in full.

ADVERTISEMENT.

As the late famous Dr. *Croft* justly observes, among many other curious Particulars, (in the *Preface* to his *Anthems*) *That at this Day it is very difficult to find in the Cathedrals, any one ancient valuable Piece of Musick that does not abound with Faults and Imperfections; the unavoidable Effect of their falling into the Hands of careless and unskilful Transcribers, which is an Injury much to be regretted by all who have any Concern or Value for those great Authors or their Works.* So is it likewise observable, that it is almost as difficult to find even any modern *Service* or *Anthem* perfect, except perhaps just at that *Church* to which the Author belongs, as those Gentlemen who officiate at *Choirs* can abundantly testify, and as I have heard several of them mention with great Concern. For my own Part I must confess, that at the many *Cathedrals* where I have been, and examined the Books, I could never meet with any one without numberless Mistakes; insomuch that I think it a Wonder, that the Gentlemen at those Places of *Worship*, perform their Parts so well as they do: For supposing any *Choir* consisted of the best Singers imaginable, yet it must be morally impossible for them to perform their *Parts* true, from such erroneous Books.

In order to remedy which, my Intention is, to publish several of the choicest ancient and modern *Services* compleatly in *Score*, (and figur'd for the *Organ*) one every Quarter of a Year, as I have now by me an exceeding valuable Collection of them. The Price of each *Service* will seldom exceed *Three Shillings*, and sometimes will not be so much.

It was once *Dr. Croft's* Design to have published the *Services* in the Manner of his *Anthems*, by which Method, if the *Cathedrals* had given proper Encouragement, (which I heartily wish) every Choir might then have been supplied with correct Copies at a much cheaper Rate (as he assures us) than they now pay for imperfect ones.

After what has been already advanced, the Usefulness of this Undertaking is too obvious to need any Thing further to be said on that Head, especially in the present Age, wherein the Composing of *Church-Musick* is so much neglected: But as the ingenious *Dr. Croft* before mentioned has very judiciously treated on that subject in his *Preface*,* I shall refer the Reader thereto.

The Purchasers of this Work may be assured, that nothing shall be wanting on my Part to render the Services as correct and cheap as possible; and therefore I hope that all Members of *Cathedrals* will do every Thing in their Power to encourage so necessary an Undertaking, since it must undoubtedly be attended with a great deal of Trouble and Expence, and since it is by this Means alone that they can possibly have an Opportunity of performing their *Parts* either with Pleasure to themselves or Satisfaction to those that hear them.

Some of the *Services* I purpose Publishing are, *viz.*, Mr. *Tallis's;* Mr. *Bird's* (in all the Six *Parts*); Dr. *Gibbons's*; These will be *Transposed* one *Note* higher. Mr. *Patrick's;* Dr. *Child's Services* in D, E, F, and A *minor;* with Dr. *Rogers' Evening Service;* Dr. *Blow's Services* in E, G, and A; Mr. *Purcell's* (short *Service*) in B; Mr. *Brine's* in G; Dr. *Rogers's* in D; Dr. *Aldrich's* in G; Dr. *Croft's*

* *i.e.* to his *Thirty Select Anthems*, published in 1724.

Services in A and B; Dr. *Creyghton's* in E la mi Flat; Mr. *Charles King's* in F; (with the Creed) and others, as I find Encouragement; after which I design to publish a Collection of the best *Anthems* now extant, that were never printed.

But as I imagine many Persons will be glad to see in what Manner these *Services* are to be done, I intend, by Way of Specimen, to print one of mine, as it is perform'd at *New-College*, and *Magdalen-College*, in *Oxford:* In the mean Time, I shall esteem it as a Favour, if those Gentlemen who approve of this *Scheme*, will send their Names, and Places of Abode, to me, or to Mr. *Broome*, Clerk of the *New-Church* at *Birmingham; T. Aris*, in *Birmingham;* Mr. *Panchen*, in *Little-Carter-Lane*, near S. *Paul's*, *London;* or to the Musick-Shops in Town and Country.

Lichfield Close, JOHN ALCOCK.

August 2, 1752.

Soon after these proposals were issued Dr. Greene, as previously pointed out, announced that he was engaged upon a similar undertaking, promising, on its completion, to present each cathedral in England with a set of the books. Being thus opposed in his scheme, Alcock, on hearing of Greene's intention, very generously presented the organist of S. Paul's with all the materials then in his possession, the labour and research of many years

What progress Greene made in his work will never be known, Sir John Hawkins only telling us that, dying in the year 1755, he was disappointed in the hope of giving to the world the work he had so long meditated, and remitted to his pupil, William Boyce, the future conduct and publication thereof by a bequest, in his will, of all his manuscript music. It is said that Greene derived great assistance from Dr. Christopher Pepusch, who, in his rooms at the

Charterhouse, possessed a large library of manuscript scores of English services and anthems.

We must give Greene full credit for his good intentions; but musicians have great reason to congratulate themselves that Boyce finished the work. He had more musical learning, a more chastened taste, a steadier enthusiasm, than his predecessor; he performed what the other only planned; and the correct state in which he left this publication shows the faithful hand of the conscientious and amiable musician, doing for others all that he would do for himself. This fidelity to the dead is the test of true artistic feeling.

In 1760 the first volume of the work "came abroad," to use Sir John Hawkins' expression. It was dedicated to King George II, the title being as follows: *Cathedral Music:—Being | a Collection in Score | of the | most Valuable and Useful Compositions | for that Service | By the | Several English Masters | of the Last Two Hundred Years | The Whole selected and carefully revised | by Dr. William Boyce | Organist and Composer to the Royal Chapels and Master of His Majesty's Band of Musicians | Volume the First | London | Printed for the Editor | M.DCC.LX.*

The work was issued in folio size. The second volume appeared in 1768, and the third and last in 1778. No such collection of Church music had ever been published in England before. It is true that in 1641 a like attempt (as we have already seen) had been made under the patronage of Charles I, in the finely printed collection compiled by John Barnard, one of the Minor Canons of S. Paul's Cathedral, with the title of *The First Book of Select Church*

Musick. This, however, being printed not in score, but in ten vocal parts, without any organ part, single copies were, in a short time, purloined, and when, by public authority, the Liturgy was suppressed and the performance of choral service forbidden, all copies that could be found were destroyed. Indeed, so general was the devastation that Boyce himself declared that in no cathedral in England was he able to find a complete set of Barnard's part books.

Boyce derived little or no profit from his disinterested task. In fact, after the labour of twelve years, the expenses of the engraving, the printing and the paper, he did little but reimburse himself the cost of first publication. A glance at the subscription list prefixed to the first volume will show that in respect to number it redounded but little to the credit of certain of those wealthy cathedral and collegiate foundations whose duty and interest it was to encourage choral service, and helped only to demonstrate to what a low ebb the love of it had sunk at this the mid-Georgian era. By far the greater part of the subscription list was made up of the names of private individuals.

The largest order Boyce received was from the Dean and Chapter of Christ Church Cathedral, Dublin, who subscribed for twelve large-paper copies, or thirty-six volumes in all; S. Paul's followed next with nine copies; then came Worcester, with seven copies; and S. Patrick's Cathedral, Dublin, Durham, Exeter, and Winchester, with six each; five copies each were taken by Canterbury, Hereford, and Magdalen and New Colleges, Oxford; three copies each by S. George's Chapel, Windsor,

Winchester Cathedral, and Winchester College; two each by Bristol, Chichester, Eton College, Gloucester, Lincoln, Rochester, and York; and one each by S. Asaph, Christ Church, Oxford, Chester, Ely, King's, Trinity, and S. John's Colleges, Cambridge, Lichfield, Peterborough, Ripon, Salisbury, and Southwell and Wimborne Minsters. From the Deans and Chapters of Bangor, Carlisle, S. David's, Llandaff, Norwich, and Wells no response seems to have been received at all. In those cathedrals taking the smallest number of copies it was the custom to appropriate such to the precentor or the organist, and to make manuscript copies in parts therefrom for the use of the choir.

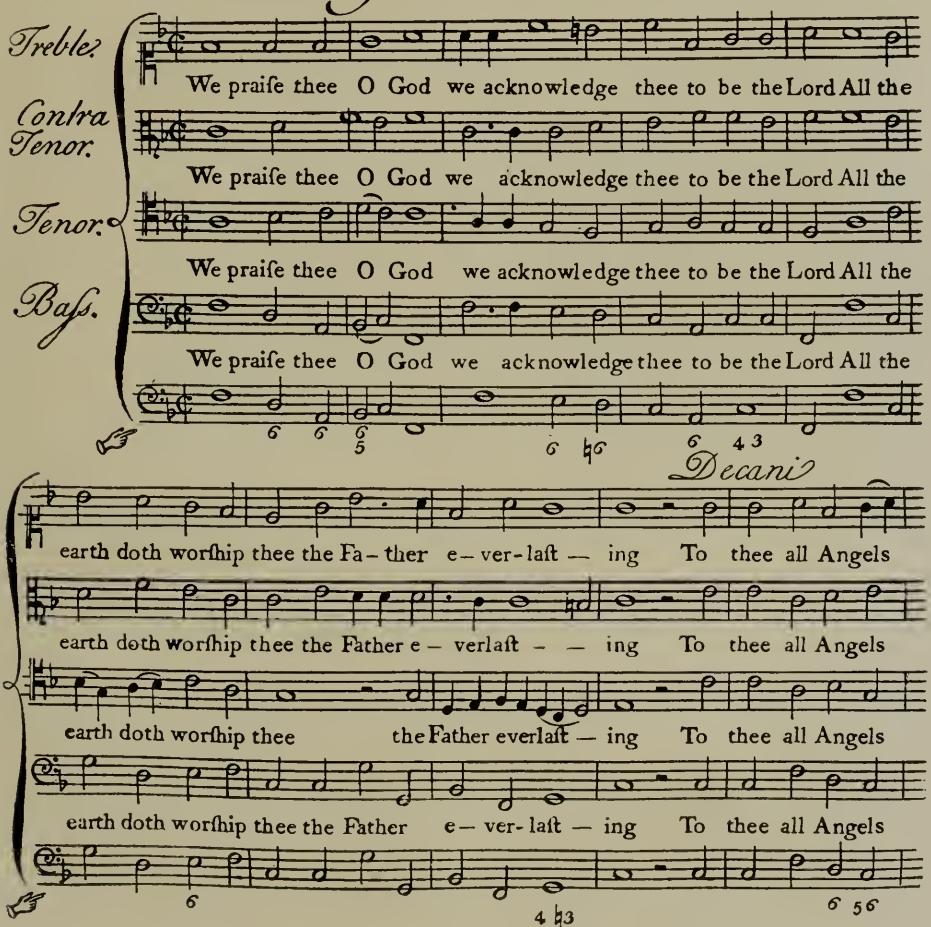
On the whole, Boyce showed great discrimination in his selection, embracing, as it did, the best services and anthems composed for the use of the Church from the original settlement of the Liturgy to almost his own day. The typography and engraving are very fine, and the ornamental tail-pieces admirably executed.

The services comprised the canticles at Matins and Evensong, together with the settings of the *Kyrie* and *Credo*, forming what we should now call the Ante-Communion Service, by the following composers: Aldrich, in G; Bevin, in the Dorian Mode; Byrd, in D minor; Blow, in A, E minor, and G; Child, in D and E minor; Farrant, in G minor; Gibbons, in F; Purcell, in B♭; Rogers, in D; and Tallis, in the Dorian Mode. To these must be added a setting of the *Kyrie* and *Credo* in triple time by Blow, and a Burial Service by Thomas Morley. It should be noted that Tallis' service was

The Te Deum, Benedictus, Kyrie eleeſon, Nicene Creed, MAGNIFICAT, and Nunc dimittis,

As compoſed in the Key of F with the Greater Third

By *Orlando Gibbons*, Batchelor in Muſic



FAC-SIMILE OF A PAGE FROM BOYCE'S "CATHEDRAL MUSIC," 1760.

given in its complete form, i.e. with the five-part Preces, Responses, and Litany, and the *Sanctus* and *Gloria in Excelsis* in the Communion Service. The anthems were divided into two classes—" full " and " verse." Those in the first class were apportioned as follows : Aldrich (2), Batten (3), Byrd (3), Blow (5), Bull (1), Child (3), Clark (1), Creyghton (1), Croft (2), Farrant (2), Gibbons (5), Goldwin (1), King Henry VIII (1), Purcell (3), Rogers (2), Tallis (1), Tye (2), Weldon (2) ; and those in the second class thus : Aldrich (1), Blow (5), Clark (2), Croft (2), Humphreys (7), Lawes (1), Purcell (6), Turner (1), Wise (6).

At the end of the first volume are thirteen single chants and one double chant, all noted in breves and semibreves, and presenting a very heavy appearance. Among the services and anthems the works of living composers were excluded, but with the chants exceptions seem to have been made. The double chant is the well-known one in E♭ by John Robinson, still organist of Westminster Abbey in 1760 ; while in a selection given at the end of the second volume, Nos. 2, 3, and 4 are by Dupuis, Cooke, and Nares, all of whom were living at the time of its publication in 1768. At the end of the third volume four settings of the *Sanctus* were provided from the services of Gibbons, in F ; Child, in E minor ; Creyghton, in E♭ ; and Rogers, in D. These were the days of non-choral Communion, when the *Sanctus* was made to do duty as an Introit. Prefixed to each volume were " succinct " accounts of the composers represented, thereby adding greatly to the utility of the work.

In 1788 a new edition of the *Cathedral Music* was

called for. This was printed from the original plates, and published by John Ashley, the concert director and bassoon player, who had purchased the work. The plates had by this time lost a considerable amount of their brilliancy and sharpness; still, the edition is desirable, inasmuch as it possesses what the first one lacks, viz. the finely engraved portrait of Boyce by J. K. Sherwin,* and the exhaustive "Memoirs" of the compiler from the pen of Sir John Hawkins. Judging from the long list of subscribers for both large and small paper copies prefixed, this reproduction must have been a remunerative undertaking. A great feature is the large number of subscribers among the provincial church choirs, some for two sets. One is curious to know the condition of these copies at the present day, and whether they still exist.

Considerable assistance was afforded to Boyce in his work by James Kent, organist of Winchester Cathedral; by Dr. Samuel Howard, organist of S. Bride, Fleet Street, and S. Clement Danes; by Dr. W. Hayes, Professor of Music in the University of Oxford; and by the Rev. William Gostling, Minor Canon of Canterbury.† He gratefully records their help in his preface.

Until 1841 no further edition of *Boyce* was brought out. In the August of that year the spirited and enterprising young publisher J. Alfred Novello, then established in business at 69 Dean Street,

* A pupil of Bartolozzi.

† Son of the Rev. John Gostling, Precentor of Canterbury and Sub-dean of S. Paul's (d. 1733). He was the author of that charming book *A Walk in and about the City of Canterbury*. He died at Canterbury, 9 March, 1777.

Soho, determined (with his father, Vincent Novello, as editor) to print each vocal part of the complete work separately. These accordingly appeared in fifteen numbers, at two shillings each number. By this means good printed copies were offered to cathedral and church choirs at a considerably lower cost than the making of manuscript ones from the old scores.

Almost simultaneously Vincent Novello made an organ part of the complete work, also published in periodical numbers. These, on their completion, formed two handsome folio volumes, to the first of which was prefixed a finely engraved portrait of Vincent Novello, after the painting by his second son, Edward Petre Novello.

This organ part was the most complete thing of its kind hitherto attempted, being a compression of the vocal parts into what is technically known among musicians as "short score," and familiar to everybody in modern chant books and hymnals. The words of every service and anthem were given in their entirety between the two staves. It is true that a separate volume containing the organ part was added to the services and anthems of Dr. Dupuis, and to the *Cathedral Music* of Dr. Arnold (both of which collections will be described in due order), but the old clefs were employed—which, if retained in Novello's *Boyce*, would have rendered that work a sealed book to most people at the present day—and words given only here and there as "cues," to mark the progress of the various pieces. Novello's organ part was primarily intended for those organists who, possessing the old edition, were unable to play from score or figured bass.

In 1848 J. Alfred Novello saw that the time was ripe for an entirely new edition of Boyce's *Cathedral Music* in score. This was also superintended by Vincent Novello, who added a separate accompaniment for the organ beneath the parts in lieu of the old figured bass. As in the vocal parts, the old soprano C clef was discarded, and the modern G clef substituted, the alto and tenor clefs remaining as they were before. The work was dedicated to Queen Victoria, and the three folio volumes, in their brown cloth binding, were issued to subscribers at a guinea and a half apiece, the first appearing in March, the second in April, and the third in May, 1849. To put the work within the reach of those who were unable to afford to purchase the volumes, every service and anthem was issued separately. The order of the pieces followed that of the original edition in every respect, and the interest of the work was increased by the inclusion of the portrait by Sherwin, re-engraved; by Boyce's short notices of the composers; and by Hawkins' "Memoirs," with notes by Vincent Novello. This edition was speedily exhausted, and a second impression was called for in the same year. Since that time the work has been more than once reprinted, and some thirty years ago several of the services and anthems were brought out in octavo form. The most recent editions in this size are those of Mr. John E. West, who has accomplished his task with much taste and conservative ability.

Curiously enough, the year 1849 saw the production of another edition of *Boyce*. This was published by Cocks and Co., of New Burlington Street, under the editorship of

Joseph Warren (1804–81), the distinguished musical antiquary.

Warren's edition, like that of Novello, was printed in vocal score, with separate organ accompaniment, and was a fine specimen of typography and engraving. A prodigious amount of interesting bibliographical matter was prefixed to the three volumes, displaying much erudite research on the part of Warren. The "Memoirs" were included, likewise the portrait, which, however, was but poorly reproduced. An appendix contained two complete services not given by Boyce—Creyghton in E♭ and Tomkins in C, together with the Burial Service in D minor by John Parsons (originally printed by Edward Lowe in his *Review of Some Short Directions for the Performance of Cathedral Service*, 1664), and six additional anthems by Tallis, Tomkins, Gibbons, Byrd, and Blow.

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